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LEGENDS AND DANCES OF OLD MEXICO

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LEGENDS & DANCES *of* OLD MEXICO

BY

NORMA SCHWENDENER, PH.D.

*Associate in Physical Education,
Teachers College,
Columbia University*

AND

AVERIL TIBBELS, M.A.



NEW YORK

A. S. BARNES AND COMPANY

INCORPORATED

1934

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ACKNOWLEDGMENTS

MANUEL MESA-A, Mexican Minister of Education, has long been interested in the collection and preservation of the traditional dances of Old Mexico. A large part of the materials offered in this collection were secured in the original Spanish from Señor Mesa-A and to him our grateful acknowledgment is due.

For the stimulation of their interest we are indebted to C. K. Davis, Superintendent of Schools, Miami, Arizona, and to C. L. Brownell, Professor of Physical Education, Teachers College, Columbia University. Our thanks are due Lila McDonald Ketchum and Mrs. Roy Gilbert for their work in translation of the original Spanish, also the girls of the Miami High School, Miami, Arizona, as well as the members of folk dancing classes at Teachers College, Columbia University, for their coöperation in the testing of the dances.

The form in which The Apache Woman's Dance appears was made possible by "Uncle" Al Williamson, raconteur and pioneer. Permission to reprint this dance was granted by the *Journal of Health and Physical Education* in which it was published February 1933.

FOREWORD

THIS collection of ancient Mexican dances is offered in its own setting, in so far as that is possible, by including legends and facts concerning the origin of the dances as well as the present day customs surrounding them. The dances are of the Mexican Spanish and Mexican Indian types.

The fantastic legends, the primitive drawings, the colorful costumes, the unusual dance patterns and the peculiar accompaniments are each deserving of special mention. Among the legends are those which date from the dramatic and cruel days of Cortez, others have their source deep in the Aztec lore of Old Mexico. The religious origin is found in several of the dance legends and certain ancient religious observances are preserved in the patterns themselves.

Of particular interest are the primitive drawings illustrating each dance. With a very few simple lines they set the stage for action in a manner never equaled by any number of carefully phrased directions. They also serve in the important capacity of costume plates showing the dress worn by the Mexican tribes in their religious and ceremonial dances. These costumes are elaborate, consisting of beautiful hand-embroidered garments decorated with bits of mirrors, beads, circles of tin, and striking head dresses gorgeously plumed with feathers plucked from roosters and tinted in bright blending colors. An interesting addition to the costume is made by the Mexican Indian in the use of a mask worn throughout the dance ceremonies. Its purpose is to symbolize magic and to give a deeper meaning to the dance. When the Indian covers his face with a mask he is supposedly converted into a new being, therefore he is careful to wear the face of the animal or person he desires to become.

Such use of the mask was extensive among the ancient Mexicans and the making of masks was a great art. "Makers of masks" became more important than "makers of shoes." These masks were made of clay, wood, and even of stone, depending upon their use. Masks of clay or wood with holes for the eyes and mouth were used by hunters, priests, or by ceremonial dancers, and varied with the

ritual employed, while masks made of stone seem to have been intended for the gods, as even the statues of the gods were not completely ready for worship until a stone mask was placed upon them. To-day in many regions the masks are poor things made only of pasteboard.

The dance patterns are simple and unique, often the same step is used throughout the dance. Dances in which this occurs are saved from monotony by their interesting design. Frequently the dance steps are done with the feet kept parallel and close to the floor and with the knees slightly bent. The dances are humorous, religious, ceremonial, and erotic, suitable in point of interest and difficulty for varying age groups. Several are written for men or boys alone, others for women only, some for men and women. Few require partners in the usual sense, and often dance leaders, who may or may not be part of the group, direct the movement of the various designs. Supernatural beings, spirits, dancers of the grotesque type, animals both real and impersonated have a place in both legends and patterns.

The types of accompaniment used are many and actually run the entire gamut of possibilities from the piano and the victrola record to the most primitive percussion instruments. Flutes, violins, banjos, flageolets and the Mexican jarana all play a part in the music of the dances, while particular charm is found in accompaniments consisting of the tapping of heels or canes, the strong resounding accent of bare feet, or the queer high voices of singers.

Because so much more than steps and counts is offered in this book it is hoped that its usefulness may be doubled.

NORMA SCHWENDENER, PH.D.

AVERIL TIBBELS, M.A.

March 1934

THE ACCOMPANIMENT OF MEXICAN DANCES

As fascinating as the dances themselves are the airs and instruments used for accompaniment. The music itself is Spanish and Indian in character and the exceedingly short themes endlessly repeated are heard with a feeling of strangeness if not of annoyance by American ears. The fact that only a small portion of the music for the dances is harmonized may quite possibly be accounted for by the fact that, more often than not, the dancers dance about the streets, or from house to house, in isolated rural sections, and the music must be furnished by any available instruments. The violin, flute, flageolet, bango, guitar, Mexican jarana, cymbals, gourds, rattles, and drums are the instruments most frequently used. To those unaccustomed to the idiosyncrasies of Mexican music the use of the more primitive instruments, such as gourds, rattles and drums is not only more interesting but far more satisfying than the Mexican melody.

To the Mexican, however, the air is as beloved as is the rhythm carried by drum or cymbal and therefore the effort has been made to include notation for both. To preserve the spirit and to keep the accompaniment characteristically simple is essential if the dances are to live in these pages. The original accompaniments, made up as they are of many short phrases repeated interminably, are far too long to be given in their entirety, thus only the characteristic phrase or phrases have been used in the notation.

Although the violin and flute are the melody instruments most often indicated, singing the air is thoroughly consistent with Mexican custom. For school as well as other uses it is suggested that the voice accompanied by a percussion instrument be used. When no words are given, syllables, such as ah, ay, or la may be sung. To avoid undue monotony the voice and percussion instruments may be employed in alternation, while the introduction of a variety of such instruments makes interesting changes possible. With the present interest in the construction and use of primitive instruments of both melody and percussion type, no school or dance group should lack the means of accompanying these Mexican dances.

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EL JARABE
(*Pronounced Harabe*)

EL JARABE

(Pronounced *Harabe*)

A COUPLE DANCE

THE Jarabe is among the oldest of Mexican dances, so old in fact that it is impossible to discover its true origin but in spite of the mystery surrounding its *raison d'être* the Jarabe has been given a geographic place of birth. It is generally conceded that the Jarabe¹ originated in the state of Jalisco and has been called the Jarabe Tapatío since Tapatío is the name applied to anything and everything coming from Jalisco.

Some say that the dance is an expression of the joy with which the Mexicans first saw the horses which were brought into their country by their Spanish conquerors. Proof of this statement is found in the steps of the Jarabe which seem to imitate the clicking of hoofs and the pawing and prancing of these animals. Others believe the Jarabe was first danced in the early part of the eighteenth century by an Indian princess, a descendant of the Indian Queen of Tonalá, and thereafter the dance became so popular that it was a customary form of amusement at both public and private gatherings. In 1802, however, the Jarabe lost favor with the Mexican officials and Don Felix Berenger issued a decree declaring that any one daring to dance such a dance should be publicly shamed and sentenced to two years imprisonment, while those watching it should be given no less than two months in jail. Frances Toors² declares this the first authentic date given in connection with the Jarabe. After 1862 the stigma attached to the dance was removed and it gradually became one of the most colorful features of Mexican programs and festivals. It had reached such favor in 1918 when Pavlowa and her company were dancing in Mexico City that she included it in a Mexican ballet improvised from Mexican dances. The real spirit and form of the Jarabe are lost when ballet forms are used in its dancing. Since 1924 the Jarabe has been taught in the majority of Mexican schools thus making it a part of every

¹ Jarabe means sweet, also syrup, the meaning in the dance is controversial.

² Frances Toors, "Mexican Folkways," Vol. VI, p. 30, 1932.

child's education. If the steps prove too difficult, they are simplified until even the tiniest child is able to master the beloved dance. To-day the Jarabe Tapatio is so universally known that it has been termed the official Jarabe and as such is extensively used on Independence Day.

The costumes worn in the Jarabe are as captivating as the dance itself. The girl's dress is entirely feminine and has been known to transform even the homeliest into women of real charm and beauty. It consists of a white short sleeved blouse, cut square in the neck, harmoniously adorned with bright colored beads and embroidery, and of an equally embroidered crimson and green skirt gathered at the waist and falling quite full to the ankles. On the front of the skirt is beaded the design of the Mexican coat of arms, a royal eagle perched upon a cactus, tormenting a serpent. Beneath this gay outer skirt is a dainty befrilled petticoat of white cambric and fine lace always much admired by both the wearer and the audience. Around the waist is worn a green silk rebozo (scarf), which crossing at the back passes over either shoulder and down the front where the ends, drawn beneath the portion of the reboza across the front of the waist, are left loose. Stockings, usually black, and dull black high-heeled pumps complete the costume. Traditionally, the girls should wear their hair in braids hanging down their backs and tied with colored ribbons but the more modern girls prefer bright colored ribbon bands drawn tightly around the forehead with a perky rosette on the left side.

The serape doubled lengthwise and worn over the left shoulder makes the boy's costume almost as colorful as that worn by the girl. He wears a white blouse, a vest, a long-sleeved jacket trimmed in flat braid and a pair of rather tight fitting trousers trimmed up the sides with gold buttons and braid. A sombrero tops this already picturesque costume.

During its lifetime the Jarabe has been given so many interpretations according to locale and has been so often adjusted to the skill of the dancer that the recognition of original steps is difficult. Quite as numerous have been the changes in accompaniment, until to-day the Jarabe is danced to an old tune, arranged by Partichela for the piano, or to the more primitive Mexican instruments.

Two utterly distinct versions of the Jarabe exist, the one Mexican and the other Indian. The Mexican version shows distinct Spanish influence, the lively music and spirited steps seem to agree

with the idea of Spanish origin. The Mexican Jarabe is definitely a dance of courtship during which the man woos his gay and coquettish little partner. He is persistent and as he wins her both become hilariously happy as the steps quicken in the tempo of their mood. The costumes of the dancers are gay, elaborate, and in the best Spanish tradition.

Quite different is the Indian version of this dance, the zest, spirit, and erotic nature of the Mexican dance are entirely lacking. The steps are simple. No costume other than that worn at the moment is used. The idea of the Indian Jarabe is closely associated with food. Although the dance is used at Indian weddings it belongs to the feast rather than the ceremony. The wedding begins with the Jarabe and all take part, singing as they dance. Leon Venado, a famous serape weaver of Aztec says, "When the dance begins the musicians play the Jarabe Tapatío. The parents of the bride dance with plates of food in their hands, others dance with jars of pulque³ on their heads and two persons follow, each with a basket filled with tamales or a live turkey."⁴

The dance and the contents of the baskets are the thanks for the gifts of the bride. Verses such as the following become part of the singing.

Now the duck is in the pot,
Bubbling for the fire is hot,
Lifts his head and calls for savor,
Add an onion for the flavor,

Hungry now the neighbors look,
Stand, ~~and~~ wait, and watch it cook,
But alas they must not eat it,
Good manners bid them all to leave it.

JARABE TAPATÍO

Formation: Partners side by side facing front.

Rhythm. Instruments: violin and guitar. Also voice.



³ An intoxicating drink.

⁴ Frances Toors, "Mexican Folkways," Vol. VI, p. 36, 1932.

Entrance: The boy and girl enter from opposite directions, turning continually, stepping on every count until side by side then finishing with 2 stamps.

The girl makes much use of her full skirt throughout the greater part of the dance, holding it at the sides between thumb and fingers. The boy clasps his hands behind him.

FIGURE I

The girl followed by the boy moves in a circle to her right, both using the same step.

	Counts
A. Place R heel in front of L foot with weight on it.	1
Drop back on to the ball of L foot.	2
Bring ball of R foot back to heel of L foot and step on R ball	3
Repeat all beginning L	4, 5, 6
Repeat all 7 times, alternating R and L, on last repetition use 2 stamps on counts 5 and 6.	
The step is taken as fast as possible.	
In dancing the girl looks coquettishly back over her L shoulder each time she steps L, while her L hand, sweeping low, lifts her skirt, exposing the L foot, and the R hand holds the wide skirt out at about shoulder height.	
B. Same as A, moving sideward R, partners facing front, side by side, boy at L, his R shoulder just back of girl's L	1 to 24
Repeat, moving sideward L.	

FIGURE II

Partners each move in small circle R, keeping the feet close together and the knees bent.

	Counts
Step R	1
Step L	2
Step R	3
With a slight lift brush L heel forward.	4
Drop on ball of L foot	5

Step flat on R foot	6
Repeat beginning L	7-12
Repeat alternating R and L	13-48
Repeat all in small circles to L	1-48

FIGURE III

	Counts
Repeat the step of Fig. I in place, facing front	1-48

FIGURE IV

	Counts
Face partner, swing R leg across over L foot and fall on R foot with stamp, twisting hips to R side	1
Step back on ball of L foot	2
Fall forward again with stamp on R foot, still in cross posi- tion	3
Repeat beginning L	4-6
Repeat alternating R and L	7-48
Repeat all facing front	1-48

FIGURE V

The girl, followed by the boy, moves in a large circle to her R, both using the same step.

	Counts
Leap sideward on R foot	1
Cross L foot in rear of R and step on ball of L	2
Step forward on R	3
Step back on L	4
Step forward on R	5
Hold	6
Repeat beginning L	7-12
Repeat, alternating R and L, finish in place, facing front. .	13-48
The boy leans forward trying to see the face of the girl, who occasionally glances over her shoulder at her partner.	

FIGURE VI

	Counts
Lifting R foot several inches from the floor, keeping the knee straight, step R foot across L	1-3
Repeat, stepping L across R	4-6
Cross R foot over L and pirouette L	7-12
Fall onto L foot, push with ball of R foot, turning to L ..	13-15
Repeat fall L and push R	16-18
Repeat fall L and push R, turning L in place, 3 counts for each fall and push	19-24
Quickly the boy throws his sombrero on the floor in front of the girl.	

FIGURE VII

Face partner, hat lying on the floor between the dancers.
Both use same step.

	Counts
Step sideward, R on R foot	1
Brush L heel across in front of R foot, keeping L knee straight and L heel slightly off the floor, and step on ball of L foot	2
Close R foot to L foot, stepping on ball of R	3
Repeat, beginning L	4-6
Repeat, alternating R and L	7-36

FIGURE VIII

Rhythm. Instruments: violin and guitar. Also voice.



The girl dances on the floor around the sombrero, pursued by the boy, both use the following step.

	Counts
Fall onto R foot and push with ball of L foot	1
Repeat, always on the same foot	2-16

Leaping onto the wide brim of the hat without losing a beat, the girl continues dancing with the same step push, while the boy, watching her skill, follows on the floor around the hat	1-12
Girl leaps off hat on R foot	13
Closes L foot to R, transferring weight to L foot	14
Boy kneels on R knee to pick up the hat, and girl lifts her R foot, swinging it to R over his head	15-16
Girl finishes swing of R foot by stepping on R and making a pirouette R	17-18
Boy slips up behind her and places the sombrero on her head	19

FIGURE IX

Girl turns quickly to face partner as he steps to her L side facing her. Her R side and his L are now toward the audience.

Counts

Beginning R, both skip backward, away from partner, bending the bodies forward at the hips, turning the knees outward, using short skip steps	1-4
Skip forward toward partner, raising the body during the skips	5-8
Repeat all, finishing side by side, facing front	1-8

FIGURE X

The girl holds the sombrero on her head by grasping the sides with both hands, while the boy peers at her beneath its brim, his hands clasped behind him.

Counts

Both skip backward	1-4
Skip forward	5-8
Repeat all, continuing indefinitely with constantly increasing speed.	

NOTE: A piano accompaniment for the Jarabe Tapatio may be found in *American Indian and Other Folk Dances* by Mary Severance Shafter (A. S. Barnes and Co., Publishers). It is also obtainable for the victrola in Columbia Records 2570-X, 95432.

LOS HUAPANGO
(Pronounced Wha Pángo)

LOS HUAPANGO

(*Pronounced Wha Pángo*)

DANCE OF THE PLATFORM

A COUPLE DANCE

NEXT to the Jarabe, the Huapango is the most widespread and popular of the well-known Mexican dances. It is danced in all three of the Huastecas and all through the Vera Cruz territory. The Huapango is the dance of the platform. In the rural communities the platform on which the dances are executed are rustic and picturesque, having roofs covered with hay or even with tin supported by posts or tree trunks. The Huapango takes place every eight days in the more important towns and villages, and even on the ranches. For the working classes of both rural and urban communities, these dances constitute the chief sources of fun, and men go to the Huapango to select their future brides.¹ Merchants organize Huapangos for the purpose of bringing people together to buy their merchandise. The shooting of fire-crackers and fireworks is a noisy and effective announcement that a Huapango is to take place. Upon hearing such an announcement, the tillers of the soil know that as soon as their work is finished, they will go to the Huapango, carrying with them the odor of the fields, wearing their working clothes with cutlasses still in their belts and green sprigs in their hats. The girls, with their hair in braids interwoven with wild flowers, down their backs, are always accompanied by their mothers.

The steps of the Huapango like those of the Jarabe differ in different parts of Mexico. Variation is also found in the accompaniment of the Huapango which may be the airs of the gay, popular songs from the Vera Cruz oil regions such as "The White Lily," "El Cainan," and "Cielito Lindo" played on violin and bango,² while a more simple accompaniment is found in the throbbing of the

¹ Summarized from "The Huapango," Mexican Folkways, Vol. VII, pp. 168-98, 1932.

² A large guitar.

jarana.³ Sometimes after the dance is well underway a group of men who are special singers may begin to sing in queer high-pitched voices the verses of the songs being played. The women never sing.

If some one among the singers happens to be interested in one of the girl dancers, his song may be a declaration of devotion or it may be the passionate complaint of a jilted lover. The real fun and interest begins when among the singers there are rivals for the same girl. When this happens, the contesting singers begin a sort of a challenge in verse improvised on the spur of the moment, one directs cutting remarks to the girl while the other defends her; often clever responses are invented much to the delight and interest of the spectators, who clap and cheer as the excitement increases. The girl, who is the cause of this conflict, continues dancing with downcast eyes as though she were ignorant of the fierce song battle taking place. In order to refresh themselves and to be able to continue their singing the singers take many drinks. The contest then becomes more heated until the rivals finally leave the dance to settle their differences with hatchets and knives. They are followed by the spectators who are well pleased with the turn of events.

When the Huapango begins, the young men step in front of the girls with whom they wish to dance and without speaking, take off their hats, then move, followed by the girls, to their respective places and the dance is on. When any one of the spectators wishes to dance with the partner of another, he merely places his hat on the other man's head. It is customary then for the first man to immediately leave his lady to her new partner. A girl's popularity and dancing ability is measured by the number of men who pursue her. In south Vera Cruz if the girl is displeased with the man who wishes to become her new partner, her own partner removes from his head the hat of the new aspirant and carries it in his hand at which hint the gallant suitor retires. In the north this is not done for there a girl must never refuse a suitor.

Sometimes a couple of the better dancers will succeed in tying a knot in a sash with their feet as it lies on the floor. This must be done without losing step or rhythm. To vary the dance the men may carry on their heads such objects as bottles of liquor which are difficult to balance. After the dancing has continued for some hours and the musicians are tired they strike up a tune called "The Bakers" at which signal the men are supposed to take their partners

³ A small stringed instrument similar to the ukulele.

for refreshments, instead however, they often escape into the crowd and leave the girls standing alone. The girls seem not to mind this kind of treatment for they are used to it, as it is customary and not considered at all bad form.

LOVELY LITTLE HEAVEN¹

(Cielito Lindo)

Only on Sunday	Ay, ay, ay
I see your face	Ay, so exquisite.
When you go to mass	Where are they going to rest,
In the morning.	Cielito Lindo,
	The butterflies.

Ay, ay, ay	Your red lips contain,
Ay! I wish	Maiden of my love,
Every day of the week	Two precious rows
Cielito Lindo	Of fine pearls.
Were Sunday.	

When you go out into the fields,	Ay, ay, ay
Maiden of my love,	Ay, such rare pearls,
At your feet bow	That even the Virgin herself,
All the flowers.	Cielito Lindo,
	Would envy them,—etc.

Ay, ay, ay	When I talk to you of love,
Ay! The beautiful ones bow,	And you do not listen,
Because you are the queen,	The flowers grow sad,
Cielito Lindo,	The birds silent.
Of them all.	

Those white hands of yours, so	Ay, ay, ay
tiny,	Ay! But when you answer,
When I see them, they seem like	The birds and flowers,
two daisies	Cielito Lindo,
	Rejoice with me.

¹ From "The Huapango" Mexican Folkways, Vol. VII, 1932.

Formation: Two lines, partners facing.

Rhythm. Instruments: violin and guitar. Also voice.



Counts

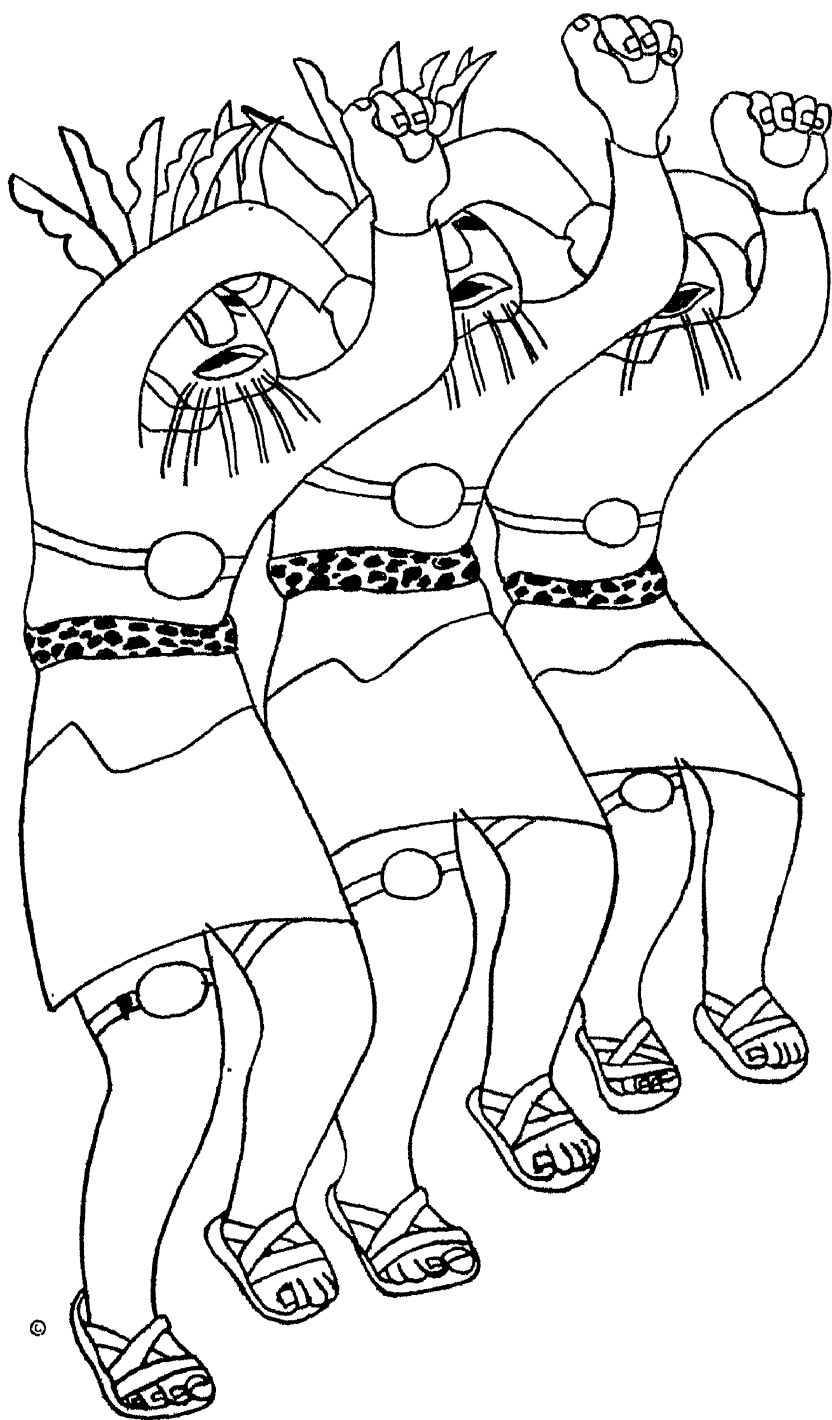
Strike the R heel on the floor	1
Tap the tip of the R toe	2
Step on toes of R foot	3
Alternate R and L.	

The step is taken rapidly, the knees are slightly bent and the feet are kept close together and close to the floor.

The same step is executed throughout the dance. Whenever the musicians decide that it is time for the men and women to change places they so indicate by an accent in the accompaniment and the dancers change places using the above step. The dances continue until dawn with few rests. Those who accompany the dance strike an object with their fists on the last note of each measure thus producing a very peculiar huapango rhythm. If an instrument is used this rhythm is produced by accenting the last beat of a measure instead of the first.

DANZA DE LOS TECOMATES

(Pronounced Ta-co-mah-tees)



LOS TECOMATES

DANZA DE LOS TECOMATES

(Pronounced Ta-co-mah-tees)

DANCE OF THE GOURDS

FOR MEN

THE Dance of the Gourds seems to be an incidental dance used on sundry occasions. Its great charm lies in the use of gourds worn by the dancer in both pattern and accompaniment.

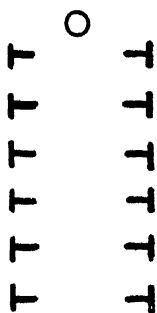
The dancers wear bright colored shirts decorated with large stars and spangles of gold tinsel, their skirts, bordered with colored ribbons are short, reaching only to about four or five inches above the knees. Around the waist is worn a belt of snakeskin from which hang strings of beads made from different kinds of seeds. Small coils of tin, ending in circles, are also suspended from the belt and make a peculiar sound as the dancers move about. All ornaments hanging from the belt are just skirt length.

An elaborate crown is worn ornamented with brilliant beads of paper and brightly painted pieces of tin in round, square, or star-like shapes. Feathers, plucked from the necks of roosters and painted purple, yellow, green, or red, are sewed along the edge of the upper part of the crown. Should this decoration seem insufficient, small mirrors are sometimes placed on the crown to increase its splendor.

Gourds attached to bands are placed in the palms of the hands. Similarly a gourd is fastened above each knee while a single large gourd is placed on the chest. These gourds play an important part in the rhythm of the dance.

A standard bearer accompanies the dancers carrying a pole ornamented with leaves and flowers. He follows the step patterns of the dancers, moving as they move, turning as they turn, but since he is carrying the standard with both hands he never claps.

Formation: Two lines facing. A standard bearer stands between the lines at the foot of the set.



A. *Rhythm.* Instruments: violin or flute, and drum.



Counts

Clap L hand on L knee and R hand on R knee and repeat 1

Clap both hands on the chest 2

Repeat all.

Clap own hands 8 times.

Clap partner's hands 5 times and hold.

Repeat all.

The clapping of the gourds accents the rhythm carried by the drum.

B. *Rhythm.* Instruments: violin or flute, and drum.

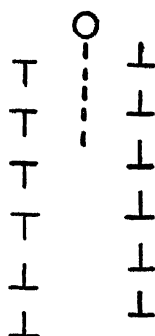


The drums now emphasize the rhythm more strongly.

Short running steps executed with feet straight, knees close together and slightly bent are used throughout B.

The 3 running steps are always taken on count 1, while the step hold follows on count 2. Thus 2 counts call for the entire step pattern, 4 counts for the entire step repeated once.

FIGURE I



Counts

All make $\frac{1}{4}$ turn L and beginning L move forward	2
All make $\frac{1}{2}$ turn L	2
Move forward	2
Turn in place to face partner	2
The standard bearer dances up between the lines	4
and returns to place as the others dance	4

FIGURE II

Counts

Backward (lines separating)	2
Forward to place	2
Mark time 3 times. Twice on count 1, once on count 2.	
Make a complete turn R in place	2
Standard bearer dancing almost in place duplicates the movement of the dancers as they dance.	

FIGURE III

Counts

Lines advance to meet partners	2
All make $\frac{1}{2}$ turn R	2
With backs to partners return to place	2
Make $\frac{1}{2}$ turn R (finish facing partner)	2
Standard bearer dancing almost in place duplicates the movement of the dancers as they dance.	

FIGURE IV

Counts

Advance to meet partner, clapping own hands with each step	2
Partners moving simultaneously make a complete circle around one another clapping own hands with each step. Use 2 ct. step repeated	4
With backs to partner return to place	2
Standard bearer, dancing almost in place, duplicates the step pattern but does not clap.	

FIGURE V

Counts

The lines shift into a single circle facing inward by closing the ends	2
Standard bearer moves to center of circle and continues dancing in place there.	
All move toward center	2
All move backward away from center	2
Make a whole turn R in place and lifting knees high on running steps bend forward, clapping the hands under the lifted knees.	2
Standard bearer turns with high steps but does not clap.	

FIGURE VI

Counts

Still facing inward, the circle moves to the R	2
Lift the arms sideward and clap hands with those on either side immediately after taking the step hold on ct. 2.	
Repeat, all moving to L	2
Repeat, R and L	4
Standard bearer moves R and L almost in place.	

FIGURE VII

Counts

Breaking the circle return to original positions (as in A) and mark time in place, twice on ct. 1 and once on ct. 2 until all are in first places	8
Standard bearer moves backward to his first position.	
Repeat A.	

LAS SEMBRADORAS
(*Pronounced La Sem-brah-dor'-ahs*)



LAS SEMBRADORAS

LAS SEMBRADORAS

(*Pronounced La Sem-brah-dor'-ahs*)

THE SOWERS

FOR MEN AND WOMEN

LAS SEMBRADORAS is danced in many parts of the state of Michoacan on the second day of February after the harvesting of the crops. It is a dance of joy and thanksgiving for the work which has been completed. Desirous of including all live things which have contributed to the success of the harvest, the dancers make their appearance with movements expressing gladness and freedom, leading the faithful draft animals by the yoke. The animals are decorated with ears of corn, with flowers and ribbons which are even woven into their tails, and in addition the cattle are adorned with large cakes of wheat wrapped in silver paper stuck on their horns. In their free hands the men bear a hoe, shovel, or some other farming implement which they continue to carry throughout the dance, while the women carry baskets filled with fresh turnip blossoms, the finest ears of corn, tortillas, wheat, and hot gorditas (cakes), which are thrown to the audience from time to time as the dance continues.

Accompanying the dancers are two men, one on foot and the other on horseback, the first vigorously cracks and flashes a long whip while the second, from his place of vantage, directs the evolutions of the dance, shouting his commands at the beginning of each new figure. Following his forceful directions the men and women dance round and round the work animals in high spirits until, at a given signal, the women scatter flower petals over the ground using the movement of the farmer in sowing his seed. After the third figure has been danced, the animals are led away by two men and the gayety of the dancers reaches new heights as they prepare to dance the Jarabe.

The version of the Jarabe danced is Indian in type and more erotic in character than the Jarabe which precedes the Indian wedding feast. The quick two step is used throughout the dance. The

men execute this step with a stamp on each step, thus producing a clog sound while the women use only the regulation two step.

The women dancers are the most beautiful women of the village and are dressed in their best. The blouses worn are embroidered in exquisite design of red cross-stitch and as a skirt the "roll" is used.

The "roll," a strip of cloth which often measures a length of five yards, is of blue, black, or red wool. It is worn smooth across the front but plaited across the back into as many small box plaits as possible, and is held in place by a wide bright sash. The more plaits in the "roll" the more beautiful it is considered. The "roll" is worn over an inner garment of coarse cotton cloth more fully plaited than the roll to make it stand out at the bottom. But even the roll is incomplete without a dainty ruffled apron in some bright color.

The ends of a reboza or scarf worn around the shoulders are crossed in front, then brought under the arms and recrossed in back. These shawls are usually of blue, striped with white, and some of the more magnificent ones are fringed in lovely designs of colored silk.

The women wear the hair in two braids bound at the tips with colored ribbon. The braids are either crossed at the back or worn hanging, loosely interwoven with small paper flowers. Lovely pendent earrings, coral chokers, and collars of silver beads ending in a silver cross add to the beauty of the costume. In contrast to the elaborate costume is the fact that the women usually prefer to dance barefooted, scorning the use of sandals.

The men dancers, who are called "peones," wear the habitual Mexican suit consisting of a wide-brimmed, low-crowned hat of Jaracuaro with ribbons hanging from both front and back, a shirt with the tail usually worn outside the trousers, the cuffs and fronts of which are embroidered capriciously in thread of red, blue or black, trousers slightly wide at the top and elaborately stitched with colored threads on the lower legs, and strong closely woven sandals. Over the left shoulder is worn a serape of red or black with a great fringe of black or white. This particular serape is much in vogue and is woven at Nahuatzen.

Formation: Single circle facing forward, in the center of the circle the animals stand one behind the other.

FIGURE I



Rhythm. Instruments: violin or flute, and drum.



The two step is used throughout the dance. The men stamp on each step, the women do not.

The circle moves around the animals 3 times.

With arms extended the women carry the well-filled baskets while the men carry a shovel or hoe.

All shout continually in sharp, loud voices.



We		come from		the har-		vest
The		earth has		giv'n us		fruit
Long		live the		corn and		wheat

FIGURE II

All face the animals.

All take 8 two steps in place, beginning L and turning the body first to the L side, then to the R side as the two steps alternate L and R. The turn is made on the first step of the two step.

FIGURE III

Rhythm. Instruments: violin and drum.



All face R in circle and take 18 two steps encircling the animals.
Continue turning slightly to L and R as in Fig. II.

Women strike themselves across the hips with the ends of their
scarfs.

Repeat all.

FIGURE IV

As the animals are driven away by two men, the dancers prepare to
dance the Jarabe.

TTTTT



Rhythm. Instruments: violin and drum.



A. Men mark time in place.

Women take 8 two steps in place as in Fig. II, holding their
baskets low with both hands and changing them from side
to side as they turn.

B. Men take 4 two steps across to their partners.

2 two steps making a half turn in place.

4 two steps returning to own place.

2 two steps making a half turn in own place.

Women mark time in place.

Repeat A and B as long as desired,¹ alternate women marking
time in A and dancing in B, then men, etc.

¹ The Mexicans consider this pattern the high point of the dance.

LOS MATLANCHINES
(*Pronounced Mah-tlan-cheens'*)



LOS MATLANCHINES

LOS MATLANCHINES

(*Pronounced Mah-tlan-cheens'*)

FOR MEN AND WOMEN

THE MATLANCHINES¹ is danced principally in the Postosina and is also to be seen in all four of the Haustecas. Although an unusual number of patterns are found in the dance these may vary greatly in different regions. Two missionaries, Humberto Herrera and Jesus Gaona, gathered together with infinite labor the materials for the dance as it is given here. The Matlanchines is danced by any number of couples and is directed by a "Matlanchia" or "leader," who announces each change of figure with a guttural cry.

Simple indeed is the costume of the men, consisting of shirt and rousers made of coarse cotton cloth worn with the shirt tail outside. This rather somber costume is relieved by a large brightly-colored handkerchief knotted about the throat. The men are usually bareheaded as well as barefooted although chijoles, or homemade sandals, with two straps holding them on the feet may be used.

The blouses of the women are plain. Their full skirts, trimmed around the bottom with a band of gay yarn embroidery, are plaited only across the front. A "quexquemetl" or a short jacket is worn over the blouse and is made of two strips of coarse cotton material decorated with a symmetrical flower design stitched in black with orange and finished by a border of black alone. Handkerchiefs, repeating the design of the "quexquemetl" and wrapped around by braids of hair to hold them in place, are worn on the head. The women, like the men, may wear "chijoles" or dance barefooted.

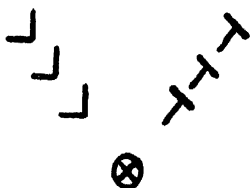
A straight red dressing gown with ruffles of yellow cloth for collar and cuffs is the costume worn by the leader of the dance. In his left hand he carries a wand decorated with leaves and flowers, in his right hand he carries a "machete" or knife. He usually covers

¹ The meaning of Matlanchines is controversial. It may mean leader, grotesque, or dancer, etc.

his face with a mask but, lacking this, he may use a large colored handkerchief instead.

Although the figures of the dance are varied, the same step is used throughout them all. The number of counts necessary to complete each figure differs with the number dancing, hence the directions are given without the count. Whenever a figure is completed, the leader calls the next and the musicians give an additional accent as the new figure begins.

Formation: Two lines, some distance apart, facing diagonally forward toward the leader, who stands center front.



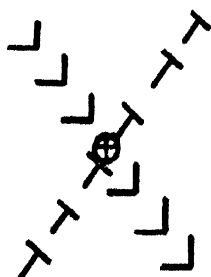
Rhythm. Instruments: flute and drum.



The following step is used throughout the dance and will be spoken of as the Matlanchine step.

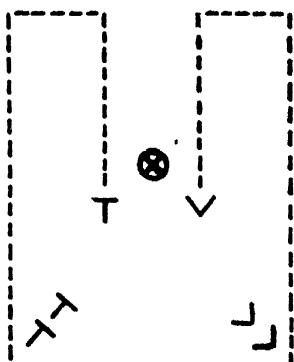
- | | |
|--|-----|
| Step forward L | 1 |
| Draw R foot to L, R toe touches the floor without weight,
R ankle is extended | 2 |
| Step R, closing R heel to L heel | 3-4 |
| Repeat, beginning R. | |

FIGURE I



The lines cross as in diagonal marching. The women pass in front of the men at a point just behind which the leader stands. The women keep their hands crossed under their "quexquemeti" and the hands of the men hang naturally at the sides.

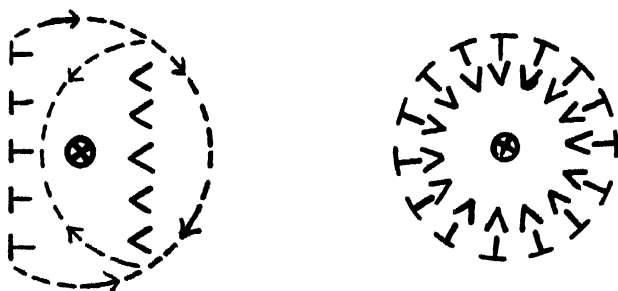
FIGURE II



Each line now moves toward the rear, the full length of the line, then turns inward until leaders meet and lead down the center by couples. Then men and women face one another and join hands in their own lines.

The leader remains dancing in place in his first position.

FIGURE III



Keeping the hands joined, the lines shift into 2 circles around the leader, who remains in the center of the circle for the remaining figures. First and last men leading toward one another but behind the line of women, as first and last women lead toward one another inside the line of men.

FIGURE IV

The women drop hands, make a $\frac{1}{2}$ turn R to face the men and grasp hands again. The men raise their joined hands to form an arch under which the women pass, still holding hands, with 2 Matlanchine steps, beginning R. The women are now slightly outside the men's circle with their joined hands across the waists of the men.

In this position the women take 1 Matlanchine step to R side and 1 to L side, then return backward to place in their own circle with 2 Matlanchine steps.

FIGURE V

The men lower their joined hands as the women raise theirs to form an arch under which the men pass with 2 Matlanchine steps, beginning R into an inner circle.

The women lower their joined hands across the backs of the men at about the waist line. All move 1 Matlanchine step to men's R and then 1 to L.

Women raise their joined hands and men move back to place in their own circle with 2 Matlanchine steps.

FIGURE VI

Then men again raise their hands to form an arch.

The women drop hands and, passing to their own L to the outside of the men's circle, weave in and out through the arches until they arrive at their own places again.

FIGURE VII

Repeat Fig. VI with the men moving to their L to the inside of the women's circle and weaving in and out.

FIGURE VIII

All drop hands and women step into a single circle with the men, partners facing.

Grand R and L once around the circle.

FIGURE IX

Women again join hands in a single inner circle as men join hands in a single outer circle. Inner circle moves around to R as outer circle moves to L.

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LOS MOROS
(*Pronounced Los Mo'-ros*)

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LOS MOROS

LOS MOROS

(*Pronounced Los Mo'-ros*)

THE DANCE OF THE MOORS

FOR MEN

LOS Moros or the Dance of the Moors is one of the most beautiful and interesting dances found in the Republic and is a curious relic of the Spanish occupation. It is danced by the natives in different places in the state of Michoacan, and most particularly in the lacustrine region during the religious and carnival fiestas which are celebrated annually in the towns. Chuatzio and Janitzio are the communities in which the dance is said to be preserved most nearly in its original form. The version of the dance given here comes from the isle of Janitzio in the Lake of Patzcuaro.

The group of dancers usually consists of four men. Although the dance has no religious significance, one of the dancers is honored as the Santiago or St. James and is distinguished from his companions by carrying the wand of authority. The wand, a small ebony cane with a silver head adorned with many colored ribbons, is lent the Santiago for this solemn occasion by the chief authority of the town.

During the three day fiestas the dancing begins in the middle of the first morning and is repeated daily with no variation. In some places it is customary to begin the dancing in the atrium of the church. The dancers then go from house to house, dancing in the patios, endlessly repeating the same steps to the same music and receiving gifts from those for whom they have danced. The house to house dancing continues until noon, when the dancers go to the home of the chief authority, who gives food and drink to them and to all others who have congregated at his home. According to Carlos Gonzalez¹ the host in serving the dancers repeats these words, "Here I bring thee these gifts, for when I wore the attire

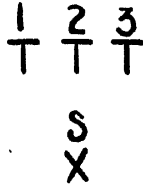
¹ Carlos Gonzalez, "Mexican Folkways," Vol. VI, p. 36, 1932.

thou now wearest, gifts were given to me, and I pray thee that, when thou art host in turn, thou wilt regale those who then wear the garb which thee and I have already worn." Gonzalez considers the offering of gifts as the link in the chain which unites the dance of to-day with that of the future, thus perpetuating the tradition. In a ceremony of great simplicity the host makes a special offering to the Santiago. The dancers, after eating the food and drinking "charanda" the native drink peculiar to that region and made with alcohol of burnt sugar, dance again in courtesy to their host as well as in appreciation of the food and gifts, then continue on their way. The music for the dancing is furnished by a brass band for which the dancers must pay.

The costume is a rare composite of garments and gives the dancers a strange and mysterious appearance. Almost covering the head is a sort of oriental turban, similar to those worn by Indo-Chinese dancers, made of reed grass lined with red or emerald green silk and ornamented with flowers of metallic paper with strips of ribbon hanging backward from the top, or with interlacing strings of pearls and corals. A triangular handkerchief of colored silk hangs from the sides of the turban and hides all of the face except the eyes.

The white linen blouses worn are box plaited and starched, and as is the custom in the region of Janitzio, they are embroidered in red by machinery instead of by hand. The black or green cloth trousers are clasped together at the sides with brooches of silver on which little fish or lion heads are engraved. Below the brooches the cloth trousers are slashed and the edges adorned with wide gilded tape, through the slashes the white linen inner trousers are visible. Hanging from the front of the belt are many strings of silver fish. The vests used are of open cloth, somewhat similar to the religious vests worn by the priests. Attached to one shoulder is a rectangular cape of brocade embroidered in gold thread, the sides and lower part of which are adorned with a short fringe of white or gold. The elaborate and ornamental collars worn carry out the fish motif, for they are heavy with little silver fish and many silver balls. The costume is completed by fitted leggings reaching from the ankles to the knees and made of red cloth with gilded fringe at the ankles. To the strong brown shoes are fastened enormous spurs which accent the rhythm of the dance.

Formation: The Santiago stands alone, his L hand at his hip, his R arm bent across his body and his R hand holding the wand of authority. The other three dancers form a straight line behind him.



Rhythm. Instruments: violin and drum.

A



B



A two step done entirely on the toes with a well marked clog-like accent is the step used throughout the dance.

The clicking of the spurs gives variety to the pattern. Whenever the spurs are clicked the accompanying instrument should be struck 3 times with equal accent as in A. For the two step use the accent indicated in B.

FIGURE I

Counts

Raise the R leg sideward and bring the heel and spur with a clash to the heel and spur of the L foot.

Repeat twice. Use accent as in A.

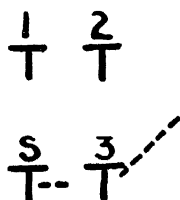
Beginning with the R foot, all make a complete turn

R in place in 4 two steps.

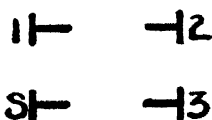
Repeat the turns twice 8 two steps

Repeat.

FIGURE II



While the Santiago marks time, moving slightly to his R, No. 3 leaves his place and dances diagonally forward with 3 two steps beside the Santiago as Nos. 1 and 2 click their spurs 3 times. Use accent as in A.



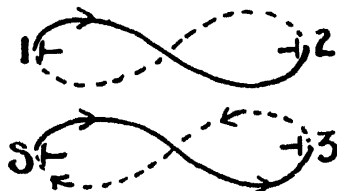
All mark time 4 times (step R on counts 1-2, step L on count 3, step R on counts 4-5, step L on count 6), turning in place so that Nos. 1 and 2 face each other as do the Santiago and No. 3. With 4 two steps Nos. 1 and 2, the Santiago and No. 3 change places simultaneously, passing R shoulders and making a half turn R in their opposite place.

With 4 two steps return to place, passing L shoulders.

With 2 two steps all make a half turn R to face partner.

All click spurs 3 times.

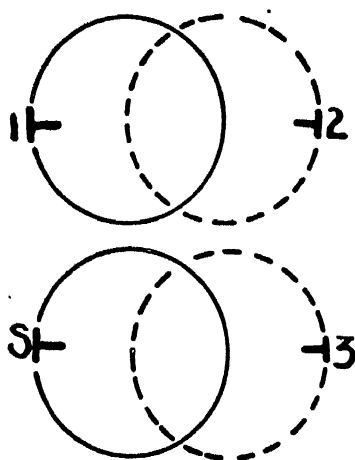
FIGURE III



All change places in 4 two steps with their opposites, each making half of a figure 8. No. 1 passes in front of No. 2 and the Santiago passes in front of No. 3. No. 1 travels the black line as No. 2 travels the dotted line.

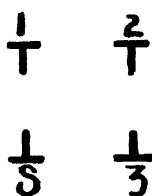
Repeat, returning to place, each dancer thus completing the figure 8.

FIGURE IV



With 8 two steps each dancer makes a complete circle to his own R. Repeat to L.

FIGURE V



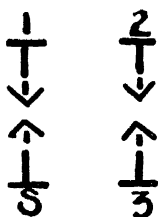
All mark time 4 times as in Fig. II, turning so that the Santiago and No. 1 are facing as are Nos. 2 and 3.

Repeat, changing places with opposite as in Figure II.

Repeat, back to place as in Figure II.

With 2 two steps all make a half turn R to again face opposite.

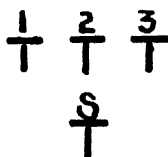
FIGURE VI



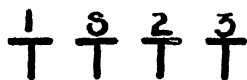
With 2 two steps the Santiago and No. 1 advance to meet each other as do Nos. 2 and 4.

Turning continuously with 2 two steps to a turn, all return to place, making 3 complete turns.

FIGURE VII

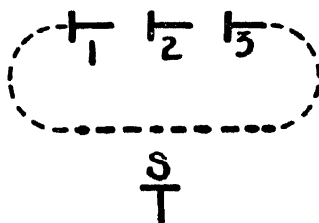


No. 3 returns to his original place with 3 two steps, as Nos. 1 and 2 click their spurs together 3 times and the Santiago marks time, moving slightly L to his original position. (Use A rhythm).



- A. With 2 two steps, Nos. 1, 2, and 3 advance to form in line, shoulder to shoulder with the Santiago.
 - B. Nos. 1, 2, and 3, taking 2 two steps, make a $\frac{1}{2}$ turn R and return to place as the Santiago with the same steps makes a complete turn R in place.
 - C. Nos. 1, 2, and 3, using 2 two steps, make a $\frac{1}{2}$ turn R so that they are again facing toward the Santiago.
- All click their spurs 3 times in place and then repeat A, B, and C.

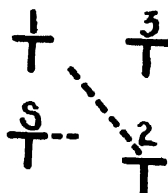
FIGURE VIII



Nos. 1, 2, and 3 face L and follow No. 3 in a circle R and back to place with 6 two steps as the Santiago marks time in place.

Repeat with Nos. 1, 2, and 3 facing R and following No. 1 in a circle to the L.

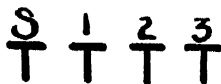
FIGURE IX



Repeat Figure II with No. 2 moving forward to dance with the Santiago and No. 3 dancing with No. 1.

Repeat the entire dance through Figure VIII. No. 1 then advances to dance with the Santiago and the patterns are again repeated.

FIGURE X



With 2 two steps, the Santiago making a $\frac{1}{4}$ turn R, moves to the R of No. 1 and finishes facing forward on last step.

Beginning R, all advance forward 2 two steps.

All make $\frac{1}{2}$ turn R with 2 two steps.

With 2 two steps return to place and finish facing front.

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LOS VIEJETOS

(Pronounced Ve-ay-hee'-tos)

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LOS VIEJETOS

LOS VIEJETOS

(*Pronounced Ve-ay-hee'-tos*)

THE LITTLE OLD MEN

THE dance of the Little Old Men is characterized by the Mexicans as a "scream," consequently when asked if they know Danza de Los Viejetos their eyes sparkle and their white teeth gleam as their smiles of amusement break into broad grins and finally end in uproarious laughter. Not until the laughter subsides will an explanation of the dance be given. At last it is explained that Danza de Los Viejetos is always danced by strong young men as the steps require not only muscular control but great endurance, and that the young men only disguise themselves as old by wearing masks resembling old men, and by leaning forward heavily upon their canes so as to appear feeble and shrunken in stature. The tallest man leads the line of dancers while the shortest man, so bent and shaken that his chin almost drags on the ground as he walks, comes last. Whenever the dancers appear in public places their followers are not only hilarious but fully appreciative of the humor of the dance. "And Mees," explains Alfonso, "we just laugh until our sides hurt for Danza de Los Viejetos is just the funniest dance."

Without doubt Los Viejetos is one of the most unique dances of the State of Michoacan, where it originated. The steps, although very similar in most of the towns in which it is danced, vary according to the artistry of the leader. More often than not the dance is unaccompanied save for the tapping of the canes and the feet of the dancers. Sometimes the leader carries a jarana, an instrument resembling a ukulele, upon which he strums the rhythm of the dance.

The costumes are as amusing and original as the dance itself. Wide-brimmed, low-crowned hats made of exceedingly fine palm are worn. Ribbons of emerald green, purple and red, cross and recross on the crown, the ends hanging just a few inches over the edge of the hat brim. The faces of the dancers are covered with clay masks usually made in Santa Fe of the Laguna and although

these masks represent very old men they are given an expression of laughter which, together with their warm clay color, lends a peculiar young-old appearance. For hair a white fibrous material (ixtle) is used which hangs in long strands from beneath the wide hats. At the neck of a red or pale blue shirt a bright colored handkerchief is loosely knotted, while the shirt itself is almost covered with a rectangular garment, or huanengo, made of coarse cotton cloth elaborately embroidered with a cross stitch design in red thread or yarn. Sometimes a small gray or red overcoat, ornamented with long fringe and reaching a little below the waistline, is substituted for the huanengo. The inevitable sash is often severely plain and hangs well to the knees of the trousers cut extremely wide at the bottom. The handles of the canes carried in the right hands of the dancers are carved with beautiful and complicated figures. Since the rhythm of the dance is so frequently set by the dancers themselves, the black or brown shoes worn have specially built heels so that the heel taps executed in the dance may be more pronounced to augment the sound of the canes.

The dancers, varying from 4 to 8 in number, enter from the R leaning heavily on their canes and following the leader. The knees are deeply bent throughout the dance.

The Mexican clog is used in several figures of the dance and is executed in the following manner.

	Counts
Tap R heel on the floor	1
Rap R toe	2
Step on the ball of the R foot	3
Tap L heel on the floor	4
Tap L toe	5
Step on the ball of the L foot	6
The feet and knees should be kept close together, the feet are parallel and the knees well bent during the Mexican clog step.	

LOS VIEJETOS

51

ENTRANCE

Rhythm. Instruments: jarana and drum.



Counts

Keep the knees deeply bent and the weight supported on the canes, with each step wobble from side to side.

Step R foot across L 1-2-3

Step L foot across R 4-5-6

Repeat, alternating R and L as long as desired and finish in a straight line facing front.

FIGURE I

Counts

Tap R heel on the floor 6 times.

Repeat.

Tap cane on the floor 5 times, holding on count 6.

Repeat.

Repeat all.

FIGURE II

Counts

Slide forward R, leaning on cane 1-2-3

Tap L toe, L heel, L toe 4-5-6

Repeat L.

Repeat all.

FIGURE III

Counts

Twist head to R 1-2-3

Twist head to front 4-5-6

Repeat to L.

Twist trunk to R 1-2-3

Twist trunk to front 4-5-6

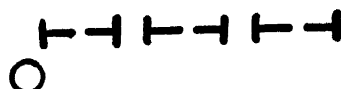
Repeat to L.

Cross L foot over R and fall on it, at the same time twisting the entire body to R 1-2-3

Cross R foot over L and fall on it, at same time twisting the entire body to L 4-5-6

Repeat, stepping and twisting to R and L. This movement is done more slowly than the preceding head and trunk twisting.

FIGURE IV



Counts

Dancers face in couples.

Beginning slowly, tap the floor with the R toe, increasing the rhythm

1-12

A Mexican clog step R and L

1-6

Decrease rhythm, tapping with R toe. Finish facing front..

1-12

These taps imitate the chattering of old men.

FIGURE V

Counts

Fall sideward on R foot

1-2-3

Close L to R

4-5-6

Repeat L.

Mexican clog R

1-2-3

Mexican clog L

4-5-6

Jump forward with feet together

1

Hold with feet together

2-6

Repeat all.

FIGURE VI

Counts

Fall forward onto R foot

1

Fall backward onto L

2

Continue falling forward and backward

3-4-5-6

Repeat all.

Mexican clog R and L

1-6

Jump to R forward with feet together

1

Hold with feet together

2-6

Fall sideward R onto R foot

1

Fall sideward L onto L foot

2

Continue falling R and L	3-12
Mexican Clog R and L	1-6
Jump forward with feet together	1
Hold	2-6
Repeat all.	

FIGURE VII

	Counts
Mexican Clog R and L	1-6
Tap cane on floor	1-12

FIGURE VIII

Any two dancers step forward. The leader places himself slightly behind the couple, facing them. The three execute the following step which is called the Cruz or the cross step.

	Counts
Mexican clog R and L	1-6
Jump forward, feet together	1
Hold with feet together	2-6
Mexican clog R and L	1-6
Repeat.	
Jump and hold backward together	1-6
Mexican clog R and L	1-6
Repeat.	
Jump and hold, moving sideward R	1-6
Mexican clog R and L	1-6
Repeat jump and hold, moving sideward L	1-6
Repeat all.	

FIGURE IX

	Counts
Step sideward onto R foot	1-2-3
Step sideward onto L foot, thus making a wide stride, stand with knees bent	4-5-6
Close the feet together, making 6 little stamping steps	1-2-3-4-5-6
Mexican clog R, L, R and L	1-12
Repeat all, making a complete turn R with the 4 Mexi- can clog steps.	

FIGURE X

	Counts
Mexican clog R, L, R and L	1-12
Tap canes	1-6
Jump forward and hold	1-6
Repeat all.	
Alternate Mexican clog R and L with 6 taps of the cane ...	1-48

FIGURE XI

Exit:

All face R and retire with zigzag entrance step as though extremely weary, but carrying the canes across the shoulders in attempted bravado.

LOS NEGRITOS
(Pronounced Los Nay-grí-tos)



LOS NEGRITOS

LOS NEGRITOS

(*Pronounced Los Nay-gri-tos*)

THE DANCE OF THE NEGROES

FOR MEN

THE dance of the Negroes is danced chiefly by the natives of that beautiful, interesting, and ancient city Tzintzuntzan, located on the shores of Lake Patzcuaro. It is especially danced at the fiesta on the second of February of each year but because it is so much enjoyed by the inhabitants of that region they do not wait for February but dance it whenever opportunity affords, which seems to be during all of the many religious festivities celebrated in their city.

On the day of the fiesta the dancers begin the celebration by dancing first in the atrium of the church and then in the patios of the homes of the dancers and the accompanying musicians. They dance continually until they are served with food and drink peculiar to that section of the town, and whether they feast upon boiled barley and beans, corn-flour gruel, or cigars and charanda (alcohol made of cane), depends upon the likes and dislikes of their hosts.

Again we have an example of a Mexican dance which in spite of its being danced in the atrium of the church and on religious occasions, fails to be of a religious character. On the contrary, it is a replica of the ceremony in which the native people participate when the previously assigned tribute is paid to the commissaire. The following version of the dance was directed by Professor Marciano Martinez and took third prize in the contest organized by the Cultural Mission of Mexico, October 2, 1931, in the ancient city of Tzintzuntzan, Michoacain.

The dance group consists of 13 Negritos one of whom is the leader, 3 flachicos or caretakers, and last of a Señor Amo, or master. Red cowl-like cloth hoods bordered with bands of gilded ribbon are worn by all the negroes. The hoods, further adorned with long streamers of green, red, white, and blue, made either from ribbon or from strips of cloth drawn through little slits at the back, are

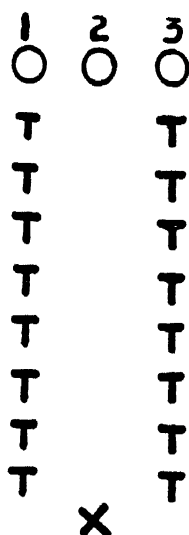
thrown back until they reach slightly below the nape of the neck.

The shirts and trousers are not unlike those worn in Los Moros while the necklaces are almost identical. The white linen shirts have box-plaited fronts and stiffly starched collars and cuffs and the white inner trousers are worn tight to the knees where they begin to widen gradually until they finally spread at the feet in many tiny starched plaits. Over these trousers dark blue or black triangular shaped trunks edged with two-inch bands of gold braid are worn. These trunks are left open at the sides to show the white trousers underneath but are fastened together in the back with little lion's heads or fish of silver which take the place of buttons. Necklaces of coral adorned with silver worked into carved balls and tiny fish, wide sashes of bright red silk or of a mesh-like cloth, and green handkerchiefs, folded and stuck in the front of the belt and held there by silver clasps add color to the costume. In the left hand another fine handkerchief is carried which is used to wipe off perspiration during the dance. Tied together and thrown over the left shoulder are two shirts of very bright colors adorned with narrow ruffles.

The flachicos wear costumes very similar to those worn by the negritos. The difference lies in the use of black untrimmed trousers and a round skull cap instead of the elaborately decorated trousers and cowl just described. A wand decorated at the tip with ribbons of various colors is carried in the right hand.

Señor Amo, who appears in Part IV, wears a black suit and a black felt cap from which hangs a square of lace in an open ecclesiastical pattern. Except for his face, which is hidden by a large wooden mask resembling a Saint, he is covered with a baglike garment of oilskin. Señor Amo lays further claim to dignity by riding on a large white mule.

Formation: The negritos form in 2 files with the flachicos at the rear of the lines and the leader, or chief, in front between the 2 files.



Rhythm. Instruments: violin or flute, and drum.



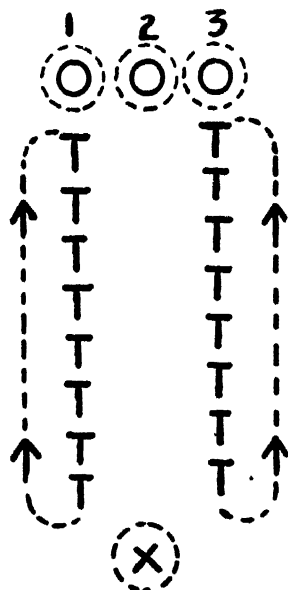
Counts

The step used is a heel two step.

Step L heel forward	1
Close R to L, changing weight to R	2
Step L	3
Repeat, beginning R	4-5-6

PART I

FIGURE I



Counts

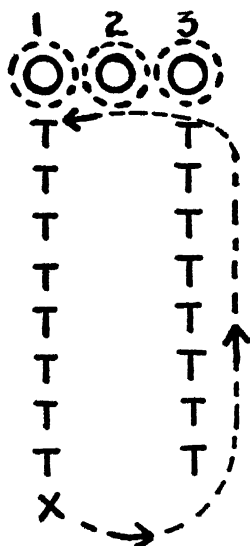
Files countermarch to the outside and return

to original positions 32 heel two steps

The chief and the flachicos dance turning in
place.

Repeat, all 32 heel two steps

FIGURE II



Counts

The file at the R, with the chief as its leader,
 passes in front of and around the file at
 the L and returns to place as the file at the
 L marks time in place 32 heel two steps

The file at the L, led by the chief, repeats pat-
 tern as file at R marks time in place 32 heel two steps

Immediately upon the completion of this figure all shout in unison
 as the files move closer together by stepping sideward toward
 one another (step ct. 1-2, close ct. 3, step ct. 4-5, close ct. 6).
 Repeat side step, moving apart.

PART II

Rhythm.

Counts

Chorus: All dancers are in original positions.

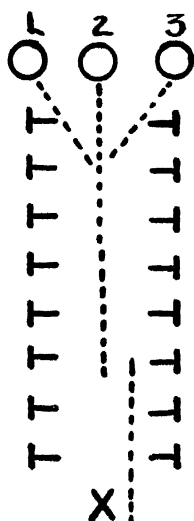
March backward 3 slow steps.

March immediately forward 3 very quick steps.

All shout in unison.

Repeat all 3 times 3²

FIGURE I



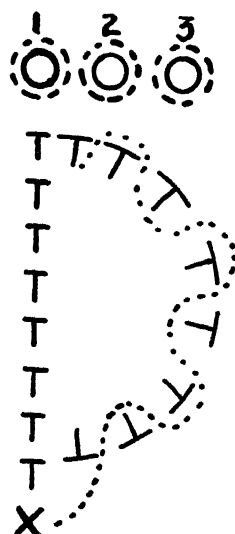
The two files of negritos face each other.

Bend the trunks forward and remain in bent position while chief and flachicos dance between the lines.

Chief and flachicos use heel two-step, making a complete turn in 4 two-steps. The chief moves down the set and back to place as

the flachicos, led by No. 2, move up the
 set and back in place 32 heel two steps
 Repeat chorus.

FIGURE II



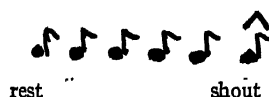
File at the L, grasp hands forming a semicircle
 facing inward and raising the hands to
 form arches.

File at the R, led by the chief, weave in and
 out under the arches and return to own
 places 32 heel two steps

Repeat, file at R forming the arches under
 which pass the file at L, led by the chief.. 32 heel two steps

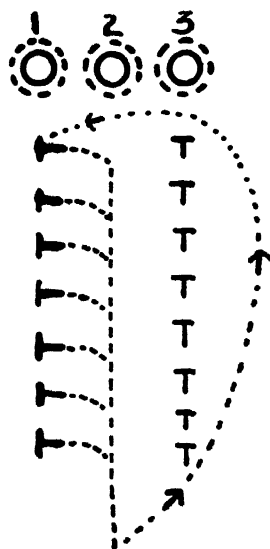
Repeat chorus much faster than in Fig. I.

PART III

Rhythm

After resting in original positions for 5 counts all shout in unison
 and begin Figure I.

FIGURE I



Rhythm. Instruments: violin or flute, and drum.



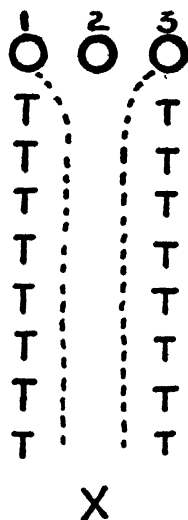
Counts

All touch L heel forward	1
All touch L toes forward	2
Return L foot to place and hold	1-2
Repeat, beginning R.	

Counts

File at the R makes $\frac{1}{4}$ turn L, and led by chief, advances in flank formation toward file at the L	4 heel two steps
Then facing front, and led by chief, encircle the file at the L, returning to original places. As each dancer returns to place he makes a complete turn in place	32 heel two steps
Led by the chief, the file at the L repeats the entire figure.	
All shout in unison.	

FIGURE II



Rhythm. Instruments: violin or flute, and drum.



All shout in unison.

Counts

All step forward on L, cutting the R foot backward 1

All step forward R, cutting L foot backward and immediately step L and cut R backward 2

Repeat all twice.

The negritos move forward with one heel two step, then move backward with one heel two step and continue dancing forward and back until the end of the figure.

The chief and the flachicos dance the following moving between the two files of dancing negritos.

Nos. 1 and 3 advance to front where the chief is dancing. The chief and the flachicos shout in unison on last step 8 heel two steps

Flachicos return to the rear and advance again

to meet the chief 16 heel two steps

Flachicos Nos. 1 and 3 return to rear to meet

flachico No. 2 where he awaits them. All

flachicos shout in unison on last step and

then all turn and advance to meet the chief 16 heel two steps

Chief continues dancing in place until the 3

flachicos reach him when all 4 shout in

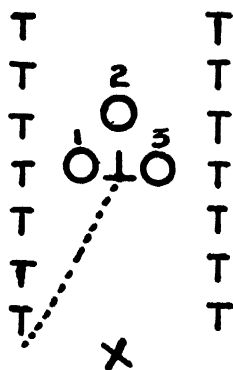
unison on last step.

The 3 flachicos return to rear and take their

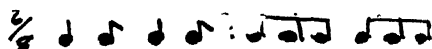
original places 8 heel two steps

All shout on last step.

FIGURE III



Rhythm. Instruments: drum.



Counts

The negritos continue dancing forward and backward as in Fig. II.

The negrito who leads the file at the R comes forward and places himself beside the chief. They turn singly and dance down the set to meet the 3 flachicos who are dancing up the set to meet them 4 heel two steps

Counts

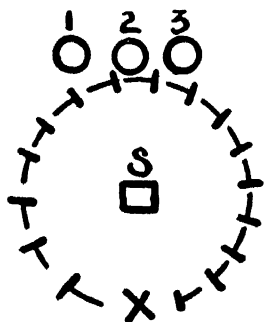
- The chief returns to his place as the flachicos escort the negrito to the rear, then make a $\frac{1}{2}$ turn R and again advance to the chief who is dancing in place 8 heel two steps
- The flachicos and the negrito return again to the rear where the negrito takes his place at the rear of his own file.
- All shout on last step 8 heel two steps
- This figure is repeated until all the negritos have taken their turn dancing with the chief and the flachicos and all are once more in their original positions.

PART IV

Rhythm. Instruments: drum.



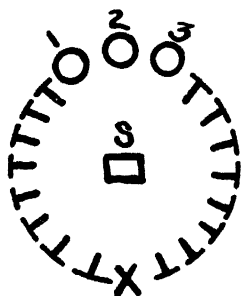
After a slight pause the Señor Amo enters on his white mule.

*Finale:*

- All shift into a circle around Señor Amo who dismounts and performs a clog dance in the center of the circle.
- As Señor Amo clogs the negritos, continuing the heel two step, bend their trunks in the rhythm of the dancing and wave the shirts

which until now have been carried over

their L shoulders 32 heel two steps

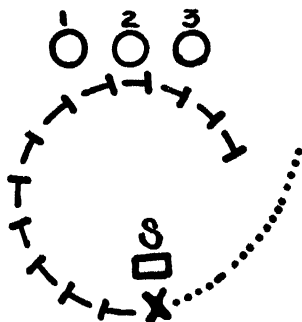


When Señor Amo has finished his clog the negri-

tos moving once R about the circle with

heel two steps hang their shirts across the

backs of the flachicos 32 heel two steps



Led by the chief, they file past the Señor Amo

who has advanced to front stage to pay

homage to him by the offering of gifts

which have been concealed on their persons 32 heel two steps

LA VIRGEN Y LAS FIERAS

(Pronounced La Vier'-hen y Lay Fe-er'-ahs)



©

LA VIRGEN Y LAS FIERAS

LA VIRGEN Y LAS FIERAS

(Pronounced La Vier'-hen y Lay Fe-er'-ahs)

THE VIRGIN AND THE BEASTS

FOR ONE GIRL AND A GROUP OF MEN

THE dance of the Virgin and the Beasts originated from an old and interesting Indian legend of Ancient Mexico. The legend tells not of Beauty and the Beast as does the fairy tale so loved by our American children, but of the Virgin and the Beasts. For not one but all of the beasts of the forests adored this beautiful Indian Virgin and there was nothing which they would not dare for her, even to the risking of their own lives. Although she could never fear even the most hideous of these animals, she seldom ventured far from her home at the edge of the dark forests for evil spirits lurked within the thickets awaiting an opportunity to tempt her.

One day, however, the Virgin forgot her fear of the evil spirits, so entranced was she with the happy song of a mocking bird which she followed far into the woods forgetting all but the beautiful bird and its pleading song. Just as she was beginning to wish he would rest for a while, the bird disappeared entirely and the poor Virgin discovered that she had wandered far from her hut and become entangled in the most dangerous thicket in that part of Mexico, filled as it was with evil spirits.

Whichever way the Virgin turned the evil spirits assailed her until her fear was so great that she cried out to all the animals of the forest for help. In answer to her call a thundering sound resounded through the trees, and hundreds of animals came crashing through the brush. They hurried toward the maiden, milling around until they finally placed themselves between her and the evil spirits. The spirits were so determined, however, that it was only by their untiring efforts that the beasts succeeded in gradually driving them away and saving the Indian Virgin from a most horrible death.

The part of the Virgin is taken by a girl ten or eleven years of

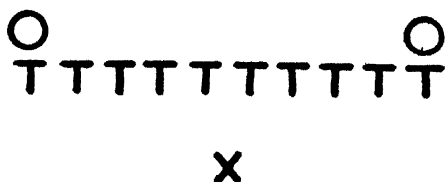
age who wears a simple white muslin dress with a blue belt on which the design of the cross is embroidered in beautiful colors. Her crown is made of wild forest flowers which are also woven into her long braids of hair hanging forward over each shoulder. On her feet the Virgin wears rough homemade sandals.

Some 12 or 14 men represent the beasts. The men are dressed in bright colored shirts to which are attached capes drawn tightly around the shoulders and falling a little below the waist. The only adornment of the cape is found in its highly ornate collar which the dancers themselves decorate with countless beads made of paper. The short knee-length skirts are generously covered with embroidery and circles cut from tin. When masks are used they are made of pasteboard in imitation of the various animals to be impersonated and cover not only the face but the entire head as well.

In lieu of masks the faces of the dancers may be daubed with paint and to further carry out the portrayal of animals, the horns of bulls or goats are worn tied to the forehead.

Of the multitude of evil spirits to which the legend refers, only two, Death and the Devil, are visible and take part in the dance. They are made as hideous as possible, with fearful masks and long, dark shirts.¹

Formation: The dancers representing the beasts stand shoulder to shoulder facing front across the rear of the stage. Death and the Devil stand behind the beasts. The Virgin stands in the center slightly in advance of the line of animals.



¹ Detailed description in Los Apaches, p. 82.

PART I

THE TEMPTATION

FIGURE I

Rhythm. Instruments: violin and drum.

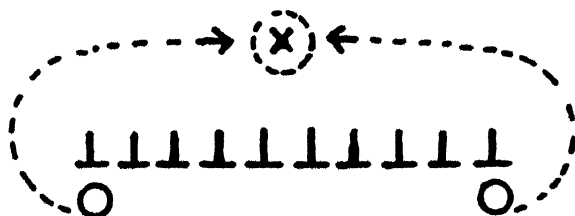


Death and the Devil stand in place.

The animals dance during Figs. I, II and III with the following steps:

	Counts
With feet close together and knees slightly bent tap the ball of the L foot on the floor twice	1
Fall forward on the L foot with a heavy stamp, bending the L knee deeply	2
Tap the ball of the R foot 3 times bringing it forward to L in closed position	1-2
Repeat, beginning R and continue alternating L and R, advancing as slightly as possible.	
The Virgin advances 4 two steps and then whirls slowly about once to R and once to L with 4 two steps	16
Repeat all	16

FIGURE II



	Counts
The Virgin continues to advance as in Fig. I, as Death and the Devil, keeping the rhythm of the drums, run out from the rear R and L, respectively, and place themselves beside the Virgin	16

FIGURE III

Rhythm. Instruments: drum.



Counts

- A. The Virgin whirls continuously in place throughout this figure.

Uttering deep guttural shouts Death and the Devil encircling the Virgin run in rhythm with the drums. . . 16

- B. From first one side and then another Death and the Devil approach the Virgin with horrible threatening gestures and then retreat, using the same running step 4

Repeat the approach and retreat 8

PART II

THE RESCUE

FIGURE I

Rhythm. Instruments: violin and drum.



The beasts make the sign of the cross with the R foot.

Reaching straight forward with the R foot tap the floor twice.

Counts

The entire foot strikes the floor 1-2

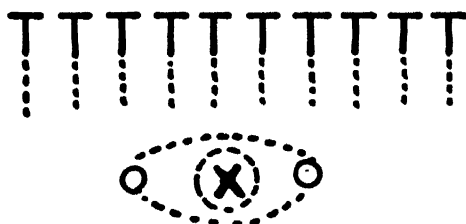
Repeat backward 1-2

Repeat reaching sideward R 1-2

Repeat sideward L by crossing the R foot over L 1-2

As the beasts make the sign of the cross, the Virgin, Death and the Devil continue to dance as in A of Fig. III, Part I 8

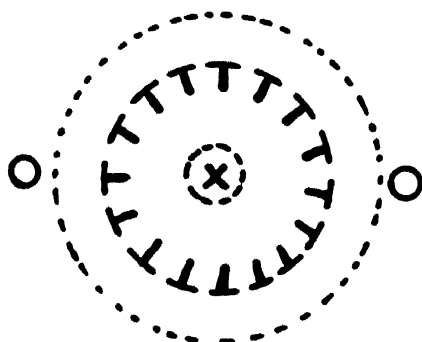
FIGURE II



All the animals shout in unison "He is God!" then advance slowly with a two-step, accented by raising the knee high and striking the floor strongly with the foot on count 1. Begin R and continue alternating L and R throughout the dance unless otherwise indicated.

As the animals advance the Virgin, Death and the Devil continue dancing as in B of Figure III, Part I 16

FIGURE III



Counts

The animals shift into a circle about the Virgin, who continues turning in place, by closing the ends of the line. As they dance they turn alternately to R and L, making the turn on the accented step of the two-step 16

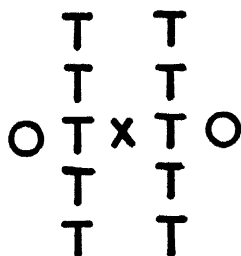
As the circle closes Death and the Devil are forced away from the Virgin and dance as in A of Fig. III, Part I.

FIGURE IV

Continuing to turn on the accented step of the two-step, the animals move backward thus forcing Death and the Devil further and further away.

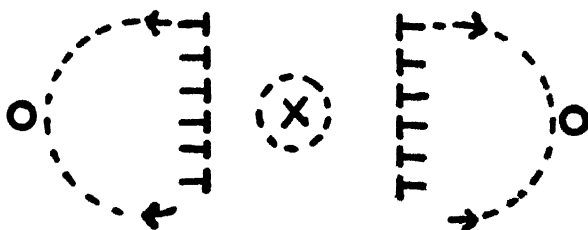
The Virgin continues dancing in place and Death and the Devil dance as in B of Fig. III, Part I, trying to enter the circle 16

FIGURE V



The animals, with accented two-step, open their circle and form 2 equal files facing front, one at each side of the Virgin, thus forcing Death and the Devil still further away. With horrible gestures, Death and the Devil turn continuously as they retreat. The Virgin continues dancing in place 16

FIGURE VI



Counts

With the accented two-step, each file of animals facing to the outside now form respective circles by closing the ends of the lines 16

The Virgin, Death, and the Devil, continue turning in place
as the animals all turn in place in the circle 16

PART III

THE GIVING OF THANKS

The circle breaks and the ends of the files move back to place
with a plain two-step as the Virgin advances with 4 two-
steps forward, alternating with 4 two-steps, turning in
place 16
Death and the Devil disappear off sides. The Virgin, fol-
lowed by the beasts, marches forward chanting.

Rhythm. Instruments: violin and drum.



Virgin Mary | for your | pains
Give to | me your | bless-ing

Repeat as long as desired.

Exit, chanting slowly, kneeling first L, then R and bowing to
the floor.

L knee
step

R knee
step

bow
step

rise
step

Repeat, alternating the kneeling and stepping until all are off stage.

•

LOS APACHES
(Pronounced Los Ah-pah'-chees)

•



LOS APACHES

LOS APACHES

(*Pronounced Los Ah-pah'-chees*)

THE DANCE OF THE APACHES

FOR MEN

IT is difficult to discover the purpose of a Mexican dance by the time or place of its dancing and in this respect Los Apaches is one of the most deceiving of them all. Since it is danced each year in the atrium of the church on February 4, a day set aside in memory of the Patron Saint, one might well expect to find definitely religious features in the dance but the contrary is true and the dance is vigorously warlike in character.

This version of Los Apaches belongs to the town of Capula in the district of Patzcuaro, Michoacan, where it has been danced in recent years by natives under the direction of José Villegas and received honorary mention in the dance contest organized by the Cultural Mission in October, 1931. The dance requires 16 Apaches, a devil and 2 small boys, called changos or monkeys. The devil and the changos add humor and variety to the dance.

The costumes of the Apaches are striking. Their crowns are made of pasteboard lined with paper and decorated with tiny mirrors, colored beads, and at the upper edge with large crests of green and yellow feathers.

The faces of eight of the Apaches are painted in red while the remaining eight are chalked white and then rouged. Wigs of long, black hair, falling almost to the waist, finish the decoration of the head.

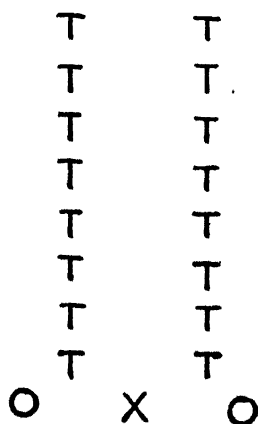
The Apaches use bright colored handkerchiefs at the necks of their rose or blue shirts and wear knee-length skirts, harmonizing in color with the shirts over which is worn a shorter skirt made from narrow strips of China paper in various colors and resembling nothing so much as the grass skirts worn by the Hula girls of the Hawaiian Islands. Their black stockings, decorated on the sides with bells and crossed ribbons, are in marked contrast to the strong, utilitarian sandals worn. The costume is completed by wearing

a quiver, adorned with bright ribbons, diagonally across the left shoulder, and the carrying of a machete in the right hand.

The devil is impersonated by an individual wearing a loose black shirt of waist-length, a large bright handkerchief at the neck, a black skirt falling just below the knees, white closely fitting trousers and brown shoes. Over his face he wears a great mask of Tzanpantle painted black, from the mouth of which protrude long, animal-like teeth which give him a hideously dangerous appearance. As though this were not enough to frighten his audience, the devil wears a pair of deer horns fastened to his forehead and carries a long cruel looking whip in his right hand.

Costumes for the changos are simple brown blouses and trousers to which are attached countless tiny bells. Their masks are of pasteboard and represent monkeys. In his right hand each chango carries a stuffed squirrel. Throughout the dance he performs in a grotesque and entertaining manner.

Formation: The Apaches in two files face front with the devil placed center front and the changos in line with him just outside the files of Apaches.



The two step is the step used throughout the dance.

During the entire dance the devil and the 2 changos dance as do the Apaches but with exaggerated steps. They dance a short distance from the Apaches in a conspicuous place.

In Part I, the rhythm of the introduction is in $\frac{3}{4}$ time while that of the figures is in $\frac{6}{8}$.

PART I

INTRODUCTION

Rhythm. Instruments: violin and drum.



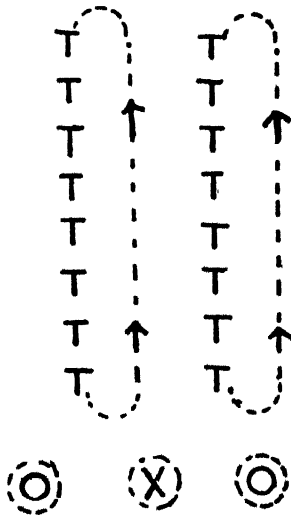
All dancers bend the knees twice making the bells, worn on the legs, jingle.

All make a complete turn R with 4 quick steps.

Repeat, all turning L, repeat again, turning R.

During Part I this introduction is repeated at the end of each figure.

FIGURE I



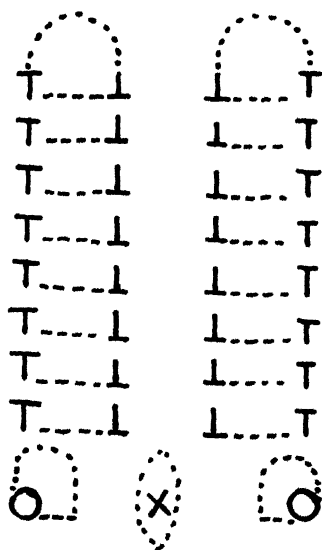
Rhythm. Instruments: violin and drum.



The files countermarch to their L, and moving to rear stage, countermarch L again and return to places.

The devil and the changos imitate the Apaches turning in their respective places.

FIGURE II



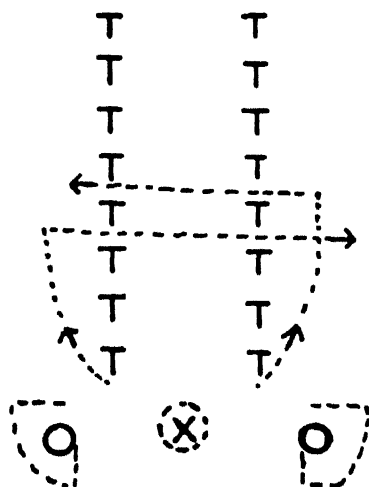
Counts

Keeping the files straight the Apaches take 4 side
steps toward one another 8

The files, each turning toward the center of the set,
dance down stage by twos, separate at the rear
and return to original places 32 two steps

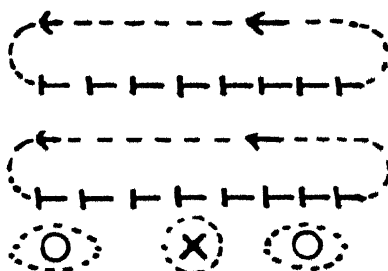
The devil and the changos dance in place.

FIGURE III



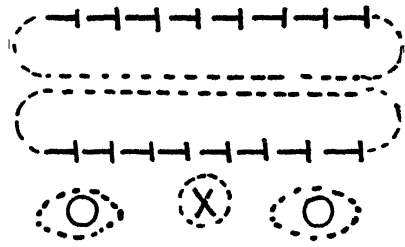
The files, now turning to the outside, dance toward the rear for half the length of the file, then turn and cross stage in opposite direction. Finish in two lines, facing front 32 two steps

FIGURE IV



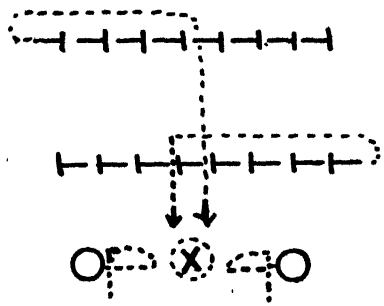
All face L and repeat Fig. I, moving across the stage, finish facing front 32 two steps

FIGURE V



All face R and countermarch to the inside and return
to place, finish facing front 32 two steps

FIGURE VI



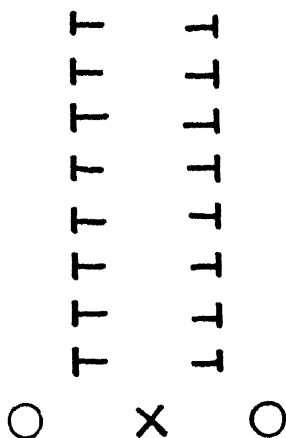
The front line turns L and the rear turns R and
dancing across the stage $\frac{1}{2}$ the length of the file
turn sharply front and return to original file
positions 32 two steps

FIGURE VII

PART II

INTRODUCTION

Formation: Two lines facing.



Rhythm. Instruments: drum.



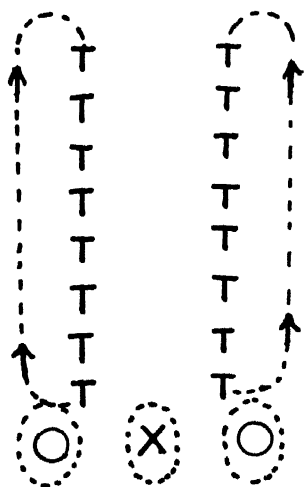
Counts

The dancers grasp the ends of their swords in both hands and all sway sideward R (2cts) back to place (2cts).

Repeat L, R and L and on last count all face front 16

During Part II, the rhythm of the introduction and of the figures is the same. The introduction is repeated at the end of each figure.

FIGURE I

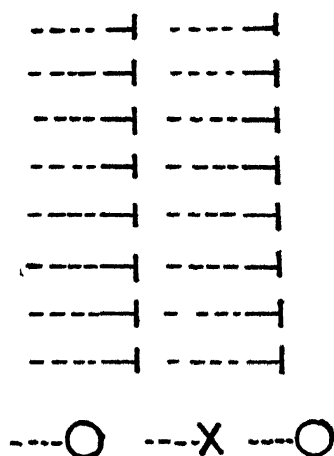


Counts

Files countermarch to the outside and moving to the
 rear countermarch to the inside and return to
 place

32 two steps

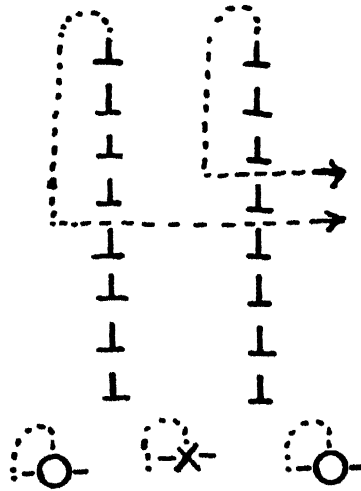
FIGURE II



All make $\frac{1}{4}$ turn R and advance forward

8 two steps

FIGURE III



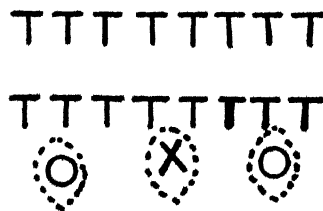
All turn $\frac{1}{4}$ turn R to file formation.

Files countermarch to the L and move up stage for about $\frac{1}{2}$ the length of the file, then turning sharply L, move across stage to flank formation facing front on last step 32 two steps

FIGURE IV

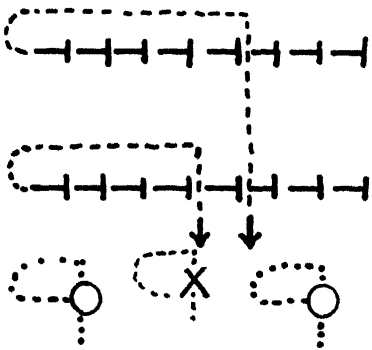
Repeat Fig. IV, Part I.

FIGURE V



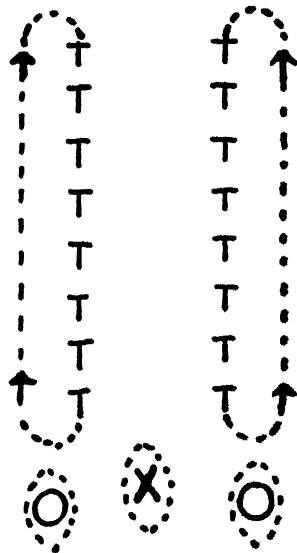
Lines advance Counts
8 two steps

FIGURE VI



All make $\frac{1}{4}$ turn R, countermarch to R for about $\frac{1}{2}$ the length of the file, turn sharply front and return to original file positions 32 two steps

FIGURE VII



Files countermarch to the outside, move to rear and return to original positions 32 two steps

PART III

INTRODUCTION

Rhythm. Instruments: drum.



The Mexican clog step is the step used for the introduction and interludes of Part III, and as such is danced at the end of each step.

Part III consists of an entire repetition of the figures of Part I, danced in $\frac{2}{4}$ rhythm and in a faster and gayer manner than Parts I and II.

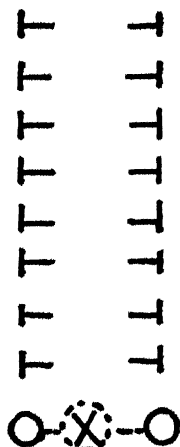
Counts

Mexican Clog Step:

Strike the R heel on the floor and then R toe	1
Step on the ball of the R foot	2
Repeat, beginning L.	

PART IV

INTRODUCTION



Rhythm. Instruments: drum.



Files face inward and with 2 two steps advance toward one another, clicking swords with the person on R on each "close" i.e. step, close-click, step.

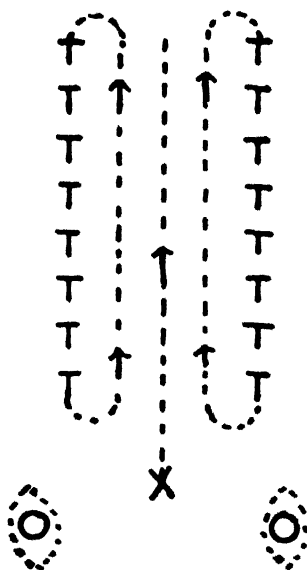
Repeat, returning to place.

During Part IV, the introduction is repeated at the end of each figure.

FIGURE I

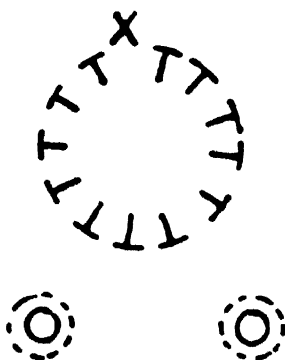
Repeat Figure I of Part I in $\frac{2}{4}$ rhythm.

FIGURE II



Counts

Files countermarch to the inside and dance to rear and return front, shifting into a single circle . . 32 two steps



Counts

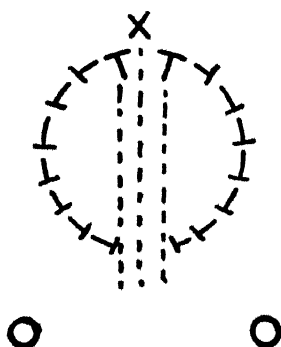
The devil moves down between the lines as they countermarch and remains at the rear outside the circle.

The changos remain at the front.

All Apaches jump to R on R foot, extending the L foot backward.

Repeat, jumping to L, R and L 4

FIGURE III



The couple at the rear of the circle advance forward with the devil between them, followed in file formation by the others until all are standing in 2 files facing front. The files are now in inverted order 32 two steps

The entire dance may be repeated if desired.

•

LOS INDITOS
(Pronounced Los In-dec'-tos)

•



LOS INDITOS

LOS INDITOS

(Pronounced Los In-dee'-tos)

DANCE OF THE LITTLE INDIANS

FOR MEN AND WOMEN

THE dance of the Little Indians is of particular interest since by some strange circumstance it closely resembles English May Pole dances. Like the English May Pole dance, it is danced in the month of May about a pole adorned with ribbons for winding. The dance of the Little Indians is presided over by Saint Señor de Chalma instead of a Queen of the May and further difference is found in the fact that the offerings to the Saint are made after each figure of the dance and consist of necklaces, beads, blankets, hen's eggs, or flowers, while the gifts to the May Queen are usually flowers presented at the close of the dance.

Certain modifications in the figures of the dance appear in the various towns of old Mexico in which it is used but regardless of such differences it is danced in the Sanctuary of Señor de Chalma on those days set apart for his honor. The missionary teachers of old Mexico have always interested themselves greatly in the dance of the Little Indians and its present state of preservation is due to their efforts in collecting the figures of the dance.

The costumes of the men are inconspicuous consisting of simple trousers and shirt made of coarse cotton cloth, an overcoat of wool, a palm hat, and flexible sandals.

Simple also, and beautiful as well, is the costume of the women. The blouse is dull in color and ornamented with designs in black, sea blue, or red, which are woven into the material of the blouse to form rectilinear patterns. The skirt, a single piece of hand-woven woolen cloth, made by the wearer, is striped blue, brown, and black, and attached to a yoke made of the same material as the blouse extending from waist to hip, from which it falls to the toes arranged in tablones or panels of equal width. No head-dress of any kind is used and the hair, parted in the middle, falls to the front over each shoulder in two long braids, decorated with colored

ribbons. Usually the women prefer to dance barefooted, although flexible sandals resembling those used by the men are sometimes used.

Formation: The women stand in a file at the R some distance from the file of men standing at the L.

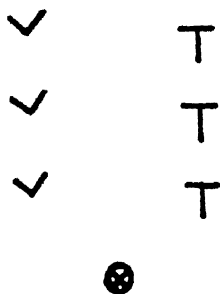
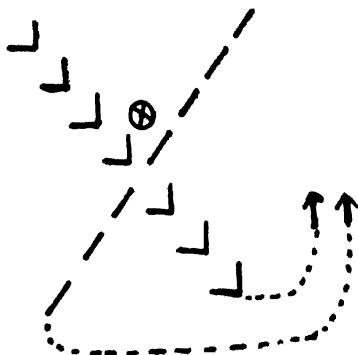


FIGURE I

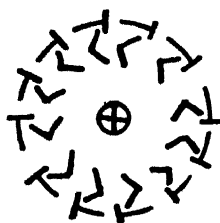
Rhythm. Instruments: violin, guitar and drum.



Using a two-step done with the foot flat and pointing straight forward, the two files of dancers advance diagonally to a point just in front of the May Pole where the lines pass through one another to opposite corners (diagonal marching) 32 two steps



The line of women following the leader then makes a $\frac{1}{4}$ turn L and moves to the rear as the line of men, following the leader, make a $\frac{1}{4}$ turn L, move across the front, make another $\frac{1}{4}$ turn L and overtake the line of women. The men move toward the rear at the L of the line of women. When the leaders are abreast the lines advance by twos and form a double circle about the May Pole. Use as many two-steps as necessary to complete the figure.



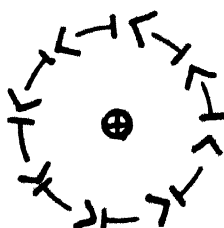
As the Indians dance this figure they chant these words:

Rhythm. Instruments: drum.



Now we	come	lit- tle	fa- ther
Now we	come to	greet	you
Now we	come	for a little	while
On	this	your natal	day
On	this	your natal	day

FIGURE II



Rhythm. Instruments: violin, guitar and drum.



Each dancer goes to the May Pole, taking ribbons in the R hand. Return to place, forming a single circle.

Men facing forward in line of direction and women facing the men. Without grasping hands the dancers move with accented walking step about the circle as in the Grand R and L, thus weaving the ribbons of the May Pole.

First Offering

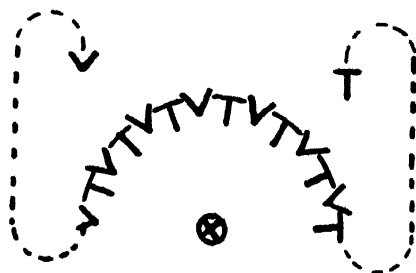
After the weaving is finished the dancers form a semicircle by breaking the circle at center front and moving backward with a walking step.

Women stand at R of their partners.

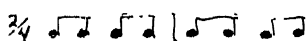
The first offering is then made to Saint Señor de Chalma.

After the offering is made the dancer making the offering returns to place.

All women step forward, face R and, following their leader, move back to original entrance position. Men step backward; face L and return to their original position.



Repeat Fig. I. Repeat Fig. II with Grand R and L instead of winding the ribbons after which the second offering is made in the same manner as the first and the entire dance repeated until all offerings are made.

*Exit:**Rhythm.* Instruments: drum.

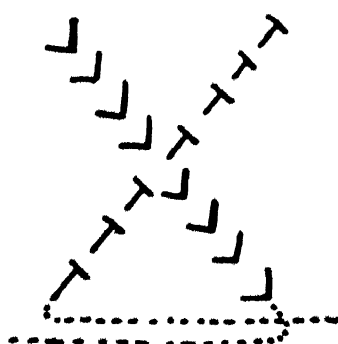
Instead of returning to original positions after the last offering, the dancers using the two step as in Fig. I, exit to L in couples. As they leave they chant the following:

Rhythm as above

Now we	leave	little	father
Now we	leave	little father	of the earth
We have	tarried	long	already
Tarried	causing	much	dis turbance
Tarried	causing	much	dis turbance
Saint	Señor	de	Chal ma

A revision of the dance of Los Inditos made by the missionary teachers for indoor use differs materially from the preceding version of the dance. The points of difference lie in the omission of the May Pole, the increased number of figures and the greater variety of floor patterns.

FIGURE I



102 LEGENDS AND DANCES OF OLD MEXICO

Rhythm. Instruments: violin, guitar and drum.



Using a two-step done with the foot flat and pointing straight forward, the two files of dancers advance diagonally to the center of the stage where the lines pass through one another to opposite corners as in diagonal marching. Counts

The file of women make a $\frac{1}{4}$ turn R and move across the front as the file of men make a $\frac{1}{4}$ turn L and move across the front but behind the women... 16 two steps



All face front, the women standing in front of the men, and move back to form a semicircle in which all the women stand at the R and all the men at the L. The leaders of the two lines dance in place as the lines move backward forming the semicircle between the leaders 16 two steps

First Offering

Rhythm. Instruments: violin, guitar and drum.



Any dancer wishing to make the first offering walks forward with the accented walking step to the center of the semicircle and kneeling recites or chants the verse belonging to his gift. He then returns to place, ready to dance Figure II.

Two or more offerings may be made at the same time if desired. The accompaniment continues during the offering, the dancer using as many counts as desired.

FIGURE II



Counts

With accented walking steps the man at the center of the semicircle leads the men into a file across the back of the stage. They finish facing forward as the women advance simultaneously, moving diagonally forward and into a line across the front of the stage. The women finish facing the men 24

Second Offering

Any dancer moves to the center of the set and makes the offering as in Figure I.

FIGURE III



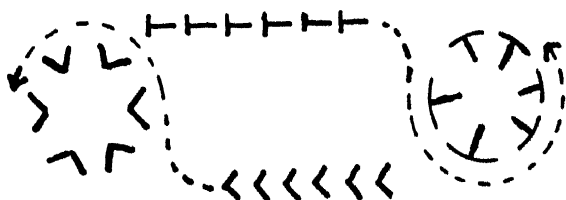
Using the accented walking step the lines advance toward one another, meeting at the center of the set, and with the women passing at the L of the men pass through to the opposite place.

All turn L about and repeat to own places 24

Third Offering

Repeat as in Fig. II.

FIGURE IV



All make a $\frac{1}{4}$ turn L and with accented walking step advance to form circles at opposite sides of the stage 24

Fourth Offering

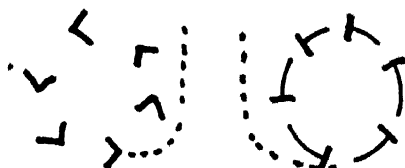
Repeat as in Fig. II making the offering between the circles. Any dancer may leave the circle to make the offering.

Exit:

Rhythm. Instruments: violin, guitar and drum.



Using the two-step the leaders of the lines lead out of the circles to the center of the stage and withdraw in couples.



VERSES FOR THE OFFERINGS

Good afternoon, my little father.	I have brought thee, little father,
We are come to greet thee.	This tiny little chicken
May'st thou pass this thy day	Here to make it into sauce,
Happy in felicity.	On this, thy anniversary,
	On this, thy anniversary.

This little gift we bring thee,	I bring thee, little father,
Eagerly to lay before thee.	This tiny piece of cloth.
Some a little flower bring,	Here they make thee printed
Others bring thee bread.	cotton.

Now say I farewell because	First for thee 'tis washed,
I come,	So it will not scratch thy chest,
	So it will not scratch thy chest.

Weary from much traveling.	Fine coral I have brought thee,
The Señor and thy Grace I beg	And a little paper bill,
Until dawn this fiesta gayly keep.	But it fell upon the road,
	Every little thing was scattered,
	Every little thing was scattered.

This ribbon and this pole	I wish to say a verse to thee
Of this ball make me the chief,	Of worthy respect
Because thee I love, Señor,	But, I'm overcome with shyness,
With all my soul,	Seeing such great glory,
With all my soul.	Seeing such great glory.

I have brought thee, little father,	I have brought thee, little father,
Of this gruel just a bit,	This little bit of drink,
But thou canst not keep it,	For here thou can't drink it
For it is a little thin.	On this day of thy birth,
For it is a little thin.	On this day of thy birth.

I have brought thee, little father,	Thee I bring these little eggs,
A fine fat little pig	So thou eat them now,
But it fled up the mountain,	And give to me one little piece,
My little son let it loose,	And give to me one little piece.
My little son let it loose.	

God give thee blessing,
Little father of my life.
I am only come to ask thee
Wilt thou buy my coal from me?
'Tis indeed a great courtesy,
For of wealth I have so little
But at last we can arrange it,
And I give to thee three reales,¹
And I give to thee three reales.

These verses not only show something of the variety of offerings made but also the naïve and child-like hope of the native that proffered food will be shared with the giver. A simplicity of mind quite typical of the Mexican Indian is found in the excuses made for the man who is so weary, for the gruel which is too thin, for the fat pig who made so fortunate an escape, for the money lost upon the road, and for the embarrassment which prevents further speech-making.

¹ A reale is approximately 37½ cents.

DANZA DE LA MUJER APACHES

(Pronounced Dan-sa de la Moo'-her Ah-pah'-chees)

DANZA DE LA MUJER APACHES

(Pronounced *Dan-sa de la Moo'-her Ah-pah'-chees*)

THE APACHE WOMAN'S DANCE

FOR MEN AND WOMEN

THE Woman's Dance is most unique since it is the only Apache social dance as well as the only dance in which women are permitted the exercise of initiative. Small wonder then that its popularity is comparable to that of the Virginian reel in colonial days.

The word Apache doubtless has its source in *apachú*, meaning enemy, and from earliest times the Apache has been thought of in terms of hostility, wars, raids, and depredations extending even to the southern parts of Mexico, where both white men and Indians suffered from their cruelties.

Because of this ferocity and a curious dearth of even primitive arts it is unusual to think of the Apache as indulging in the more gentle ways of life. The Apache Woman's Dance is proof that this is done.

Since this dance is performed by the contemporary members of the several Apache tribes the costume of to-day is described. The Apache buck is clothed in dingy levis and a buckskin coat, frequently decorated with painted symbols and designs, the meaning of which is known only to members of the tribe. Arrayed in a two-piece calico gown of yellow and red, the skirt of which, trimmed with yards of braid, is full, as is the short flowing blouse, the squaw wears great quantities of beads and jewelry of which she is inordinately fond. On her feet are soft beaded moccasins rendering her tread almost imperceptible. Thus adorned, her flowing black hair often uncombed, the woman is an arresting picture, however much she may be lacking in neatness.

"Uncle" Al Williamson, raconteur, a pioneer prospector and frequent participant in Apache social festivities, relates to his friends the accepted usage for such events and it is from his narrations that the following descriptions are largely drawn.

The bucks with visiting white men seat themselves in a circle on the ground while the squaws form another circle some distance away. From time to time the most attractive squaws undertake the entertainment of the white men by choosing them as partners in the dance, for which as a reward, the women expect to receive gifts of money for the purchase of flour, calico, beads, or jewelry.

The Women's Dance contains only two simple patterns repeated indefinitely to the monotonous sound of the tom-tom and chanting. The white man soon wearies of such monotony but the Indian enjoys dancing the same step again and again until long after midnight.

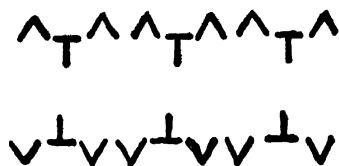
The squaws and bucks are seated on the ground in their respective circles. Tom-toms are beating. A squaw wishing to dance rises and goes to the buck's circle, taps the shoulder of the buck with whom she wishes to dance and retires to her own circle accompanied by the buck should he care to dance with her. Meanwhile she has chosen another squaw and the three dance together to the beat of the tom-toms and the chanting of the Indians.

Formation: In each group of threes the buck stands facing forward, shoulder to shoulder between the two squaws who face the rear. The dance may be danced by any number of groups arranged in two opposite lines with the bucks facing.

Rhythm. Instruments: drum. Also voice.¹



FIGURE I



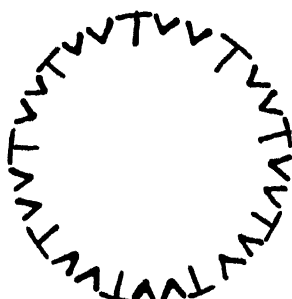
¹ Arranged by Geo. Prendergast.

² Correctly spelled "he" but "e" is pronounced "i."

Each buck advances four walking steps forward toward his opposite and retires four steps backward, accompanied by the squaws who take four steps backward as the buck moves forward, and four steps forward as the buck moves back. The buck with his two squaws keep shoulder to shoulder throughout this movement.

Figure I is repeated continuously until on some definitely accented beat the lines of threes shift into a single circle in the easiest way possible, all facing the center.

FIGURE II



With feet together and arms folded across the chest all take 4 jumps to R side and 4 jumps to L side, returning to place. Repeat alternating 4 jumps R and 4 jumps L as long as desired. On some definitely accented beat the circle shifts again into formation for Figure I and the dance continues as before.

THE END

